NOVEMBER 15, 1941

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by J. Abresch, N. Y.

HELEN TRAUBEL

Who Adds to Her Metropolitan Opera Roles This Season Brünnhilde in Die Walküre and Götterdämmerung

20 CENTS

Announcing

A $10,500.00 QUEST FOR THE GREAT AMERICAN OPERETTA

WGN PRESENTS AN OPPORTUNITY TO COMPOSERS AND AUTHORS

WHO will write the Great American Operetta? Who will win fame and fortune by giving the American scene the attention it deserves and so strikingly lacks in the light operatic repertoire today?

Today there is tremendous mounting interest in the operetta form. This is evidenced by the 318,000 letters which W G N received requesting the continuance of its operetta broadcasts this year.

Hundreds of "operetta clubs" are springing up thruout the country. And the current production schedules of the movie makers reflect the rising interest in this form of entertainment.

Last season W G N broadcast radio adaptations of twenty-one different well-known operettas. The response from audiences thruout America was instantaneous and amazingly enthusiastic. To date W G N's 1941-42 season includes eleven more. W G N will schedule others but would like to have them depict life in the American scene.

But there are available all too few operettas laid in America. All but four of W G N's thirty-two operettas are based on themes depicting life in foreign countries. Why? No other suitable American operettas were available.

At a time when American patriotism runs so high, W G N directs the attention of composers and authors to this disparity which presents both a challenge and an opportunity.

As a contribution to the advancement of radio entertainment and to stimulate creative talent to give the American scene the attention it deserves, W G N hereby launches a quest for the Great American Operetta—and more American operettas.

Set forth on this page are the rules under which W G N invites composer-authors to submit manuscripts of American operettas in competition for cash awards and other considerations offering even greater monetary return.

Here is an opportunity for composer-authors, budding or arrived, to win acclaim and recognition which can lead to large stage and motion picture revenues and royalties. It is an opportunity open to all on conditions which assure equally fair consideration to the efforts of all.

This is not just another contest. If this project develops a dozen or more manuscripts of merit, so much the better. W G N's determination to serve American interests and American tastes places it in a position to negotiate for and give radio production to all the good American operettas it can find.

If you have an operetta manuscript in your trunk or a tune and an idea in your head, you are invited to read the rules and learn how you may cash in.

★ ★ ★ **THE RULES—*Please Read Carefully*** ★ ★ ★

1. THE SPONSOR

W G N, Inc., owner and operator of Radio Stations W G N and W59C, Chicago, Illinois, herein referred to as the sponsor, announces its intention to broadcast beginning in March, 1942, a series of three one-hour radio adaptations of American Operettas based on manuscripts submitted in accordance with these rules.

2. THE PRIZES

For each of the three original manuscripts selected by the Selections Committee as the best manuscripts for radio adaptation in this series, the sponsor will pay to the composer-authors $1,000.00 in cash on acceptance. In addition, the sponsor will pay an additional $5,000.00 in cash to the composer-author of the manuscript used as the basis of the radio adaptation selected as the Great American Operetta in accordance with Section 7.

3. ELIGIBILITY

Every one, everywhere, except employes of W G N, Inc., and members of their families, is invited to submit manuscripts of original operettas based on themes taken from American life during any period in the nation's history. No manuscript of any operetta which has been or will be publicly performed in any manner prior to April 15, 1942, except in connection with this contest, will be accepted. Entrants agree to submit only their own original creations as produced by themselves. Manuscripts shall be submitted in the names of individual persons only. Manuscripts submitted in the names of agents, corporations, publishers, producers, clubs, or societies will not be accepted.

4. REGISTRATION

Every person intending to submit a manuscript is required to register before midnight of January 1, 1942, his intention to do so. Registration does not obligate the prospective entrant to submit a manuscript, but is for the purpose of enabling the sponsor to send the entrant an entry blank to be used in submitting the manuscript. You may register your intention on the accompanying blank or you may supply the same information on a separate sheet of paper.

5. HOW TO SUBMIT MANUSCRIPTS

A. Manuscripts shall consist of libretto complete with lyrics and score for voice and piano. Radio adaptations are NOT wanted. The sponsor will make all radio adaptations, so present your manuscript in full, regardless of length or playing time. Note: Composer-authors whose manuscripts are selected as the bases of the three radio adaptations in the American Operetta series shall be required to submit in addition complete orchestrations for voice, chorus, and orchestra.

B. Manuscripts shall be submitted on sheets of paper not exceeding standard sheet music in size. Each manuscript shall be contained in a plain envelope accompanied by an official entry blank, properly filled out, or by a sheet of paper containing the information called for in the entry blank. This entry blank shall be placed in a plain, opaque, sealed envelope and pasted securely to the envelope containing the manuscript. If the manuscript is the original work of more than one person, the name and address of each shall be enclosed, together with instructions as to how, in the event of an award, a check or checks shall be drawn. Such instructions shall state the percentage of interest of each of the persons in the manuscript. You may submit as many manuscripts as you wish, but not more than one manuscript for one operetta shall be contained in the same envelope. An entrant is entitled to receive any number of awards.

C. Envelopes containing manuscripts shall be wrapped, flat, and addressed as follows: "American Operettas, W G N, Inc., 445 North Michigan Avenue, Chicago, Illinois," and forwarded to this address in time for receipt not later than midnight of February 10, 1942. Manuscripts with insufficient postage will be returned by the postoffice. The sponsor does not guarantee the return of any manuscript. All entrants may enclose in the "entry" envelope the stamps necessary for the return of the manuscript. Envelopes containing return postage shall be marked "Return Postage Enclosed." The sponsor, however, cannot assume any responsibility for the safe custody or return of manuscripts beyond that of exercising reasonable care in their handling, wrapping and mailing.

6. ANONYMITY

The name or names of entrants shall not appear anywhere on the manuscript. To guard against misplacement of individual sheets of the manuscript the entrant shall select a working title for his operetta and this title shall appear on every page of libretto and score. All pages of the manuscript shall be numbered in sequence. As manuscripts are received by the sponsor, they will be unwrapped, the wrapping destroyed, and the envelope containing the entry blank will be detached from the envelope containing the manuscript and both envelopes will be stamped with the same serial number.

7. JUDGING

A. The sponsor will appoint a Selections Committee to consider all manuscripts. In addition, the sponsor will invite a prominent motion picture producer, an eminent composer of music, a well-known music publisher, a noted theatrical producer, a well-known radio personality and others to form an Advisory Board to counsel with the Selections Committee in making its decisions. Judgment will be based on subject matter, originality and ingenuity in the handling of libretto and score, and suitability for radio adaptations in the American Operetta series.

B. The sealed envelopes containing the entry blanks shall be opened only after the Selections Committee has chosen all three manuscripts for use as outlined in Section 1.

C. The winner of the $5,000.00 which the sponsor will pay to the composer-author of the manuscript used as the basis of the radio presentation which is selected as the Great American Operetta will be determined as follows: Prior to the initial broadcast in the series of the three prize winning operettas, the sponsor will announce a public participation contest in which the radio audience will be invited to listen to the series and to submit a name for the Great American Operetta, in competition for $2,500.00 in cash prizes which the sponsor will pay for the best entries submitted in accordance with rules to be announced later. In submitting entries the public will be invited to vote for and give a name to the presentation in the series of three prize winning operettas which it considers best qualified as the Great American Operetta and to tell why. The presentation which receives the most votes from entrants in the public participation contest will be declared the winner of $5,000.00. In the case of ties, duplicate prizes will be awarded to tying contestants.

D. The making of radio adaptations of the three operettas, the casting, production, and presentation of said radio adaptations shall be solely within the judgment and control of the sponsor, and no entrant shall have any right to complain with respect thereto.

8. RIGHTS

A. Sponsor only desires to acquire the exclusive right to perform by radio broadcasting and television the three operettas winning $1,000.00 prizes, but sponsor must control all other rights in said operettas for a period of two years, in order to insure their proper promotion and to prevent any use which might prejudice or interfere with sponsor's radio broadcasting and television performing rights. Accordingly each of said three operettas, including the title, plot, book, music, and lyrics, will become the property of the sponsor upon the payment of said $1,000.00, and the sponsor shall have all rights of a proprietor therein, including the right to copyright such operetta or any part thereof in the sponsor's name. Two years after the date of such payment, however, sponsor will, at the written request of the composer-author(s), grant back to the composer-author(s), by appropriate assignment or license, all rights in said operetta, except said radio broadcasting and television performing rights, subject only to grants previously made by sponsor as hereinafter provided. If during said two-year period sponsor shall deem it desirable to license, for the term of the copyright or any shorter term, any stage or motion-picture production of the operetta or any adaptation thereof or to permit it to be published in whole or in part, the sponsor may do so on such terms as it deems advisable, with or without consultation with the composer-author(s), but the sponsor will pay over to the composer-author(s) all of sponsor's receipts therefrom, after the deduction of sponsor's reasonable expenses in conducting negotiations for such licensing or permission.

B. Each entrant, in submitting an operetta, warrants that such operetta is his or their sole, exclusive and original work and that no part of such operetta infringes existing rights in any other work whatsoever and each entrant agrees to protect and indemnify the sponsor against any claims with respect to such operetta or the performance of the whole or any part thereof.

9. PUBLICITY

The names of the composer-authors whose manuscripts are selected as the three prize winning manuscripts from which radio adaptations will be made for the W G N series of American Operetta broadcasts will be made public as soon as the Selections Committee has made its decisions. The sponsor will not, however, announce which operetta was submitted by a particular composer-author prize winner until after the conclusion of the public participation contest. Payment of the $5,000.00 award will be made with appropriate ceremony in the studio on the night of the rebroadcast of the operetta selected as the Great American Operetta in the public participation contest. This rebroadcast will be made as soon as possible after the result of the public participation contest has been determined. The sponsor reserves the right to publicize the names of all persons from whom it receives registrations.

WGN INC. ★ OWNER AND OPERATOR OF RADIO STATIONS

WGN W59C

445 N. Michigan Avenue, Chicago, Illinois

REGISTRATION BLANK—AMERICAN OPERETTA QUEST

W G N, Inc.
445 No. Michigan Avenue, Chicago, Illinois (See Section 4)

This is to notify you of the intention of the undersigned to submit a manuscript in W G N's $10,500.00 quest for the Great American Operetta. It is expressly understood that this registration does not obligate me (us) to submit a manuscript but is for the purpose of enabling you to send me (us) an entry blank with which to submit my (our) manuscript.

NAME.....

STREET AND NUMBER.....

CITY..... STATE.....

NAME.....

STREET AND NUMBER.....

CITY..... STATE.....

(Fill in and mail for receipt by the sponsor not later than midnight of January 1, 1942)

MUSICAL COURIER

An International Journal, Established 1880

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Chicago Opera's Season Launched With Masked Ball

Gallo Regime in Promising Start with Revival of Verdi Work—Rethberg, Martinelli Head Cast

By RENÉ DEVRIES

CHICAGO.—The eyes of the musical world were focused on Chicago on Monday night, Nov. 4, 1929, when the city on Lake Michigan dedicated its new opera house, which has since harbored our resident opera company. In the past two decades many changes have taken place. Twenty years ago 10,000 Chicagoans lent their $20,000,000 to build the Civic Opera House and guarantors from every stratum of life backed the Civic Opera Company to the extent of some $250,000 a season. Though in 1941 supporters to the cause of grand opera have shrunk to a minimum, yet this state of affairs is not depriving us from hearing excellent operatic performances.

Again on Nov. 8, 1941, the eyes of the musical world were turned toward Chicago, for on that eventful night Fortune Gallo showed what can be accomplished by an impresario who knows the operatic business and can give with little financial support, performances that are as imposing as

(*Please turn to page* 26)

New Opera Stages La Vie Parisienne

Offenbach Score Given New American Translation and Colorful Investiture

By LEONARD LIEBLING

Offenbach's old operetta, La Vie Parisienne, formed the fourth and final premiere of the New Opera Company at the Forty-fourth Street Theatre, Wednesday evening, Nov. 5.

As a matter of record, the full cast is herewith appended:

Count Raoul de Gardefeu (rich nobleman) ..... Ralph Magelssen
Baron Bobinet ..... John Tyers
Metella (famous opera singer) ..... Carolina Segrera
Mr. Hutchinson (American millionaire) ..... Clifford Newdahl
Evelyn (his daughter) ..... Ruby Mercer
Jackson (horse-trainer) ..... George Rasely
Gabrielle (modiste) ..... Ann Lipton
Gontran (man-about-town) ..... Hugh Thompson
Georges (theatrical agent) ..... Norman Roland
Gaston (employee of the agency) ..... Leon Lischiner
Alphonse (Gardefeu's butler) ..... Paul Best
Dancing Master ..... Igor Schwezoff
Conductor—Antal Dorati

Libretto adapted by Felix Brentano and Louis Verneuil; lyrics by Marion R. Farquhar; stage director, Felix Brentano; sets and costumes by Marco Montedoro; choreography by Ugo Schwezoff.

(*Please turn to page* 5)

Photo by Morton & Co.

PINKERTON, TROUBLE and SHARPLESS

in the San Francisco Opera Company's productions of Mme. Butterfly. Frederick Jagel was the American naval officer and John Brownlee the Consul.

Boccanegra Ends Coast Opera Series

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—The San Francisco Opera Company ended its 19th annual season with an aged novelty that had lost nothing whatever with the passing of the years. Verdi's Simon Boccanegra was given its first performance by the local organization, and possibly its first performance in the history of this city.

The revised version of 1881 was, of course, the one employed, but not precisely in the form in which it has been given at the Metropolitan. Erich Leinsdorf, who conducted, made a few changes here and there aimed at tightening up the melodrama, and these were obviously all to the good. The rich, melodious, intensely dramatic score benefitted, as in New York, from the magnificent interpretation of Lawrence Tibbett in the name part. Stella Roman was the mellow-voiced, fine-sounding Amelia, and Frederick Jagel

(*Please turn to page* 4)

Photo by Fred Fehl

SCENE FROM LA VIE PARISIENNE,

in the New Opera Company's production. Left to right, Ralph Magelssen, Ruby Mercer, Clifford Newdahl, Ann Lipton, George Rasely, Carolina Segrera and John Tyers.

Operas Recast As Schipa Is Suddenly Recalled By Italy

Italian Tenor Cancels U. S. Tour, Morini Hears in Cablegram—Bjoerling Is Unable to Return—Metropolitan Engages Lily Djanel and Jan Peerce

Tito Schipa has been recalled to Italy by his government and flown to Italy from South America early this month, according to an announcement by the Italian tenor's manager, Albert Morini.

The New York manager told the Musical Courier that the first intimation he had of the artist's intentions was received in a cablegram:

"I must go to Italy. I received a letter from Count Ciano asking me to go to Italy in March to sing in a series of concerts."

Count Ciano, Mussolini's son-in-law, is the official who supervises all Italian artists and musical events, as well as being Undersecretary of State for Press and Propaganda, a post comparable to that of Goebbels in Germany.

Mr. Morini explained that in several urgent cables to Mr. Schipa, he had pointed out that Schipa's concert career in this country "would be jeopardized, probably ruined, if he, without notice, cancelled the engagements that I had arranged for him in some 40 cities including appearances in the Metropolitan Opera, Chicago Opera, San Francisco Opera and a tour from coast to coast."

Mr. Morini added:

"Evidently, however, his loyalty to Ciano and the Italian Government was greater than commitments he knew about here. His tour was to have begun in San Francisco with the San Francisco Opera in October, and it was at that point that he began postponing his arrival here. Today (Nov. 4), in trying to reach him by telephone, I was informed by the hotel in Rio that he was on his way to Rome."

Among the engagements involved will be the scheduled appearance of Schipa in the Metropolitan's revival of L'Elisir d'Amore.

Schipa made his American debut in 1919 with the Chicago Opera and came to the Metropolitan in 1932. Af-

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November 15, 1941
Sixty-Second Year

Opera on the Coast Ends with Brilliant Portrayals

Photo by Morton & Co.

SCARPIA PLOTS TOSCA'S FATE.
Stella Roman and John Brownlee in the San Francisco Opera performance.

KARIN BRANZELL
as Venus in Tannhäuser.

(*Continued from page* 3)

the sturdily powerful Gabriele. Lesser roles were splendidly taken by Ezio Pinza, John Brownlee and Lorenzo Alvary. The chorus covered itself with particular glory, not only for its singing but also for its contribution to the beautifully evocative stage pictures. Armando Agnini's setting was the season's best.

Montemezzi Leads Love of Three Kings

Montemezzi's Love of Three Kings was revived with the composer conducting, and with Grace Moore making her first local appearance in opera as Fiora. Her voice proved to have exactly the right color and accent for the music, but her impersonation, and those of all the rest of the cast, suffered by comparison with the immense characterization of Pinza as Archibaldo. Pinza was a giant in everything —acting, voice, figure, and understanding of the music. Robert Weede was an excellent Manfredo, and Charles Kullman a somewhat unsatisfactory Avito. The interpretation of the impassioned, marvelously orchestrated score was, of course, the last word under Montemezzi's inspired baton.

Carmen brought Gladys Swarthout to the local opera company for the first time. She gave a well studied but vocally somewhat deficient interpretation of the name part. Raoul Jobin as Don José, and Licia Albanese as the finest Micaela I ever hope to hear, were the outstanding participants in a rather weak performance.

A Wagner Hasty Pudding

Tannhäuser was likewise not altogether up to standard, because of insufficient rehearsal of its spectacular side. Musically it was magnificent, with Lauritz Melchior, Stella Roman, Karin Branzell, Julius Huehn, and Alexander Kipnis in the principal assignments, and Leinsdorf directing. The ballet, also, did extremely well.

Repeat performances of Butterfly, Daughter of the Regiment, and Barber of Seville, which were reported on when first given in the previous issue, completed the local season. This was, all in all, one of the best series of performances the San Francisco Opera Company has ever given. It was also the longest on record if one includes the presentations in Portland, Seattle and Sacramento given before the opening in home territory and the performances in Los Angeles and Pasadena at the close.

THE MUSIC MASTER OF SEVILLE
Ezio Pinza as Don Basilio in The Barber.

Metropolitan Faces Recasting Problems

(*Continued from page* 3)

ter singing there for three years he left and did not return until last season. Since 1928 he has maintained a home in Beverly Hills, Calif.

American to Replace Schipa

Officials at the Metropolitan took the news of Mr. Schipa's departure calmly. General Manager Edward Johnson pointed out that the only operas in which the tenor was likely to have participated were Don Giovanni and L'Elisir d'Amore, and that there would be no difficulty in replacing him from among available artists. In Mozart's opera the Don Ottavio would in all probability be sung by Richard Crooks or Charles Kullman, while Bruno Landi, who has been heard as Nemorino in South America, could fill the role in the scheduled revival of the Donizetti work.

Jan Peerce, American tenor, has been engaged for the season.

Assistant Manager Edward Ziegler declared that Mr. Schipa's failure to return was a much less troubling problem than some others that confront the Metropolitan management this season. Nor was he disturbed by the idea that other Italian members of the company might be tempted to follow, like Schipa, a summons from their government. Present governmental regulations make it impossible for citizens of the Axis countries to leave the United States, and most of the Metropolitan's Italian singers are now naturalized Americans. Salvatore Baccaloni and Licia Albanese are about the only still unnaturalized Italian artists whose loss could seriously affect the company, and there is no likelihood or, indeed, possibility of their return to Italy at this time.

Jussi Bjoerling, Swedish tenor, has notified his American managers that he can not leave his country to fulfill concert and operatic engagements here. Bjoerling, who had been due here in October to appear with the San Francisco Opera, at that time cabled he was unable to secure Clipper passage. He then arranged to leave Lisbon on Nov. 8 after a plane flight from Stockholm. The tenor was scheduled to appear this month with the Chicago Opera and then return to the Metropolitan. On the day he was due to leave Lisbon, his managers received his cable that he was unable to come.

Lily Djanel Engaged

Lily Djanel, from 1935 until last year a member of the Paris Opera and known abroad for her interpretation of Carmen which she has sung more than 80 times, has been engaged for the new Metropolitan Opera season according to an announcement by General Manager Edward Johnson. Mme. Djanel, born in Beaumont, Belgium, studied piano, harmony and composition at the Paris Conservatory with Lazare Levy and Samuel Rousseau. Her singing voice was discovered by her solfeggio teacher, Visantini. Her first public appearance as a singer was as soloist for the Pro Arte concerts in Paris under the leadership of Paul Collaer.

Mme. Djanel made her operatic debut at the Liege Opera House in the title role of Carmen and subsequently appeared in opera houses throughout France, Holland, Switzerland and other countries. In 1935 Richard Strauss invited her to sing Salome under his direction at the International Music Festival in Vichy and she later sang this part more than 50 times. Other roles in her repertoire include Thais, Tosca, Monna Vanna, Cavalleria Rusticana. She created the part of Salud in La Vie Breve of de Falla in several French opera houses. Last summer Mme. Djanel sang at the Teatro Colon in Buenos Aires and in Rio de Janeiro.

TRISTAN QUAFFS A HEADY DRINK:
Lauritz Melchior in the first act of Wagner's music drama.

Morton Photo

DON PASQUALE
in Donizetti's opera, as portrayed by Salvatore Baccaloni.

MACBETH: Verdi's Neglected Score Triumphs Anew

By HERBERT F. PEYSER

HERBERT PEYSER

Ninety-one years after it was last heard at Niblo's Garden in this city Verdi's Macbeth was revived on Oct. 24 by the New Opera Company in a performance that made history and by far surpassed anything the young organization had yet accomplished. A large and tensely gripped audience rewarded with a tumultuous ovation a feat which ranked unquestionably among the most memorable operatic experiences of the community in recent decades and emphasized as till then nothing else had done the artistic value of the new venture.

When it was first announced that these young and largely unroutined people proposed to attempt Macbeth there seemed good reason for misgivings. The work is one of immense difficulties and peculiar problems, as anyone who has heard it abroad or studied the score must have realized. It has few of the accredited operatic elements of contrast to lighten its almost unrelieved somberness. It has, of course, no love interest and it plays, practically throughout, on a darkened stage. But chiefly the difficulty is one of singers and especially of a suitable representative of the supreme figure of the piece, Lady Macbeth.

This trouble was appreciated by no one better than by Verdi himself. He wanted for that baleful personage neither a youthful charmer nor a beautiful singer and he once turned down an excellent soprano who was both. He wanted someone "ugly and bad" rather than comely, with a voice preferably rough, hollow and raucous. He wanted in short, an actress of thrust and power, not a siren. Cosmetics, no doubt, could largely supply the ugliness. The proper dramatic quality, the malign power and sinister dominance were another matter.

Great Demands on Singers

It would be straining the truth to claim that the New Opera Company was successful in finding the kind of Lady Macbeth the composer specified. Florence Kirk, a young singer already heard in opera in Chicago, has stage sense and valuable temperament. But she will have to let the makeup man add a full twenty-five years to her appearance and coarsen and sharpen her features before she begins to suggest the portentous character of Verdi's—and Shakespeare's—imagination. She has fine vocal material, too, but inconsiderately subjects it to the dangers of a faulty method and uncontrolled excitement. Much of the time (and most especially in her savage entrance aria) she drove it hard, emitting loud, unsteady and poorly focussed tones. No voice will stand undamaged a protracted strain of screaming and Miss Kirk's gift is too valuable to be jeopardized in this fashion. Other aspects of her performance seemed to demand a degree of restraint and moderation. She began the sleep walking scene remarkably well. But she did not preserve the illusion of somnambulistic trance and allowed herself, perhaps unthinkingly, to be betrayed into violent and spasmodic movements which could scarcely have failed to waken a sleeper in very short order. Nevertheless the suavely lyrical music of this episode showed her singing to better advantage, precisely because it offered no such chance for impulsive excesses.

Actually, Macbeth belongs in a big theatre, with the fullest possible panoply of settings and crowds and the greatest amount of theatrical circumstance. It is grand and not at all intimate opera. I did not see it in the small Glyndebourne house so I cannot speak of its effect there. But from a number of superb performances I witnessed at the Berlin Städtische Opera nearly ten years ago, when Fritz Stiedry conducted and Carl Ebert had charge of the stage, and either Sigrid Onegin or Gertrude Bindernagel embodied Lady Macbeth, I feel convinced that the Forty-Fourth Street Theatre is still too small a frame for it to deploy the fullness of its power. The spaces of the Metropolitan would be by no means excessive.

A Gripping Score

And what a terrific, overwhelming thing this opera of Verdi's early days really is! I say now as I did when I first heard it, whatever its faults, I would not barter one scene of it for the whole Ernani, Luisa Miller and Forza del Destino combined! Macbeth is not an opera one learns to love in the manner that one loves Traviata,

(*Please turn to page* 8)

Photo by Fred Fehl

CLIMACTIC MOMENT IN VERDI'S MACBETH.
The principals in the foreground, left to right, are Martha Lipton as Dama, Florence Kirk as Lady Macbeth, and Jess Walters as Macbeth.

FRITZ BUSCH and PERRY ASKAM, after the New Opera Company's performance of Cosi Fan Tutte. Dr. Busch heard Mr. Askam sing in Dresden several years ago. This resulted in their reunion in New York and Askam's engagement as Alfonzo in the Mozart work.

Metropolitan Photo Service

Vie Parisienne Brings Back Gaiety of 'Sixties

(*Continued from page* 3)

If you have read Sacheverell Sitwell's little book, La Vie Parisienne—and if not, you have missed some picturesque and diverting writing—you know that it is a tribute to Offenbach with a full description of the opening night, Oct. 31, 1866, of his operetta La Vie Parisienne, at the Bouffes-Parisiennes in Paris. Sitwell not only discusses in detail the performance and the prominent persons who attended the premiere, but gives a fascinating picture of the Parisian life and atmosphere of the period.

Memories of Other Days

Offenbach dashed off his La Vie as lightly and cleverly as he did all his other nearly 100 stage-works, and the piece had rousing success for many years in Europe. For twenty-five years he reigned as the king of operetta, sharing top honors during part of that time only with Johann Strauss.

The revival recently at the Forty-fourth Street Theatre had a significance of its own, even though Offenbach has long passed (1880) and his compositions are practically unknown to the present generation, Tales of Hoffmann, of course, excepted.

The audience at the New York performance was largely decorated with the *hommes et femmes du monde* of cur day, arriving in motor cars instead of elegant horse equipages; the *hommes* wearing none of the tasselled gold-knob canes, fancy waistcoats and gloves, and huge "cylindres" of the '60's; and the *femmes* devoid of the crinolines and hoops, black kid shoes and hour-glass corsets so compellingly described by Sitwell.

Unsentimentally considered, we New Yorkers had gathered to give further encouragement to the useful New Opera Company project, and to see what its producers and singers could do with a modernized operetta after their brilliant achievements with Mozart's Così Fan Tutte and Verdi's Macbeth.

La Vie of 1941

With all the other ancient comic material available in the light opera field, adapters Brentano and Verneuil probably were influenced to their choice because Offenbach's La Belle Helene had made such a pronounced hit not many years ago when it was exhumed at Berlin in a modernized version by that directorial genius, Reinhardt.

The libretto of Messrs. Brentano and Verneuil concerns two fashionable young men, Bobinet and Gardefeu, who are anxious to win the Grand Prix, and to do so, enter into rivalry in the attempted purchase of the fast horse Silver Lining belonging to Hutchinson the Chicago millionaire who is visiting Paris with his pretty daughter Evelyn. Gardefeu pretends to be a Grand Hotel guide but Evelyn finds out his real identity and she and her father gaily set out to fall in with his plans, even to the extent of dining at the *"table d'hôte"* in Gardefeu's own home, which he has tried to palm off on the Americans as an annex of the hotel. The "guests" at the din-

(*Please turn to page* 9)

Reports 326% Leap in Music Events

1,265 Cities and Towns in Civic Plan Today Show National Growth, Says O. O. Bottorff, New Civic Concert Service Head

O. O. BOTTORFF, NBC Photo

President, Civic Concert Service, Inc., wholly owned subsidiary of NBC.

"America has become the music capital of the world. During the past year more good music has been written and played here than in any other country, with the result that American audiences for concerts of fine music are rapidly on the increase," declared O. O. Bottorff, newly-elected president of the Civic Concert Service, Inc., wholly owned subsidiary of the National Broadcasting Company.

"Reports coming in from executives of Civic Music Associations located in hundreds of cities and towns in every State of the Union prove conclusively that never before has the interest in good music been greater, and we confidently expect that the 1941-42 season will exceed all others, both in the numbers of concerts given and the quality of performances by top-flight artists of concert platform, famous instrumentalists and renowned symphony orchestras."

Mr. Bottorff stated that during the six and one-half years when the Civic Concert Service has been a part of NBC, its musical activities have increased 326 per cent. Today "there are 1,265 cities and towns represented by hard-working executives in Civic Music Associations.

"The Civic Music Plan originated 21 years ago has more than justified its existence because under it financial guarantors are eliminated and there can be no deficits," Mr. Bottorff continued. "Several of the Civic Music Associations which were formed during the Plan's first year are not only still in existence, but many have long waiting lists of prospective members."

In conclusion Mr. Bottorff stated, "Because the same fundamental policies of providing only the finest talent will continue, we have every reason to believe that more and more American music-lovers will take advantage of opportunities offered by their local Civic Music Association."

Albany Gets N.Y.F. M.C. Meet in April

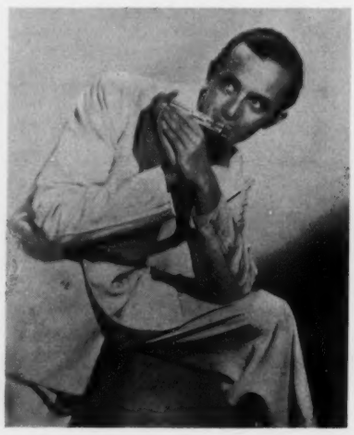
The annual convention of the New York Federation of Music Clubs will be held in Albany, N. Y., April 24-27. The organization starts its Luncheon Forums in the metropolis on December 5.

Kreisler Tour Deferred

Fritz Kreisler will not fulfill his tour of 26 concerts this season, according to an announcement by Marks Levine, managing director of NBC Concert Service. The decision was made after Mrs. Kreisler had discussed the violinist's condition with his physicians. Mr. Kreisler suffered severe injuries when struck by a truck last April.

Some of the engagements, Mr. Levine said, have been deferred until next fall, while others were cancelled. He wrote managers who had booked the violinist this year that Mr. Kreisler had completely recovered from the effects of the accident and was playing the piano and violin again and composing, but the tour at this time was considered as too strenuous for the 66-year old artist. If he appears at all, it was said, it will be in the New York area.

LARRY ADLER and PAUL DRAPER, harmonica virtuoso and dancer, respectively, who will tour under the management of the Metropolitan Musical Bureau. Mr. Adler has appeared with a number of symphony orchestras in concertos of Bach and other composers. Mr. Draper includes dances based on works by masters in his programs.



St. Louis Opera and Symphony Feted

By OSCAR CONDON

ST. LOUIS, MO.—The St. Louis Grand Opera Association presented two of its three fall productions during October, with more or less artistic accomplishment. Martha, in English, was a pleasing innovation as sung with a cast including Helen Jepson, Hertha Glaz, James Melton, Douglas Beattie and Gerhard Pechner.

While the American adaptation by Vicki Baum and Ann Ronell is perhaps the most distinguished to date, it is still obvious that the success of opera in English depends upon diction —that most important feature to which so many singers are alien. Douglas Beattie was the exception, as in the role of Plunkett, he was clearly articulate as well as distinguished vocally and histrionically. Miss Jepson was a beautiful Lady Harriet, singing with her usual style and taste if not always to the full measure of her well-known abilities. Hertha Glaz' Nancy could also have been more arresting, knowing as we do, of her outstanding portrayals on former occasions. Melton was completely at home in his surroundings and gave a highly satisfactory performance. Gerhard Pechner presented a very meritorious Sir Tristram.

Tosca, in Italian, with Grace Moore in the title role, also had its moments, as it included Carlo Morelli's Scarpia; and Kurt Baum's Cavaradossi, with Pechner singing the Sacristan, Beattie essaying Angelotti and Santo Gullotta, Spoletta.

Ovation for Kurt Baum

The public still knows when it is impressed. In the third act when Baum finished his aria, E lucevan le Stelle, all operations ceased for the duration. There was an ovation rare in the annals of local opera, and it was well deserved.

Miss Moore's big scene with Scarpia was rather athletically inclined and her Vissi d'Arte was well applauded. Morelli was not quite so sinister a Scarpia as certain predecessors have painted the Baron, but he fitted well into the picture and was vocally impressive. Pechner's Sacristan was finely conceived, as was Beattie's Angelotti. The stage settings of Richard Rychterik were colorfully and expertly executed and the work of the chorus was commendable. The artistic and musical direction was under the supervision of Laszlo Halasz. The attendance at both performances was fair.

Symphony Revives Debussy Work

The sixty-second season of the St. Louis Symphony Orchestra began on Oct. 31 under the direction of Vladimir Golschmann. The customary opening all-orchestral program had for its main theme the Beethoven Eroica symphony, which was surrounded with Milhaud's arrangement of Couperin's Overture and Allegro; Debussy's St. Sebastian suite, an Overture by Eric Delamarter and Bach's C major Toccata as transcribed by Leo Weiner. Mr. Golschmann was tendered a brass fanfare by the orchestra and a rising ovation from the audience as he appeared to begin his eleventh season with the orchestra he has built into one of the leading symphonic organizations of America. With only minor changes in personnel from that of last season, the orchestra was in top form and responded in every detail to the indication of its popular conductor.

The Principia Concert and Lecture Course opened its season with a joint recital of Gilbert and Sullivan excerpts by Muriel Dickson, soprano, and John Dudley, tenor, with Collins Smith at the piano. Solos and duets from nine of the works of these famous collaborators were heartily enjoyed by a large audience in Howard Hall, and several extras were added during the evening. Both singers were specialists in the Gilbert and Sullivan idiom and thus gave authentic versions of this music.

American Operetta Contest Offers $10,500 in Prizes

An American operetta, American in theme, setting and American "from the first bar of the overture to the last flourish of the conductor's baton" will win some one $8,000. In addition, $2,500 will be distributed in prizes to the general public in a contest to select the best three of the operettas submitted and to give a title to the ultimate winner.

The competitions, announced on Nov. 1 by Col. Robert R. McCormick, president of WGN, will continue until Feb. 10. The judges will include Irving Berlin, Jerome Kern, Sigmund Romberg, Oscar Strauss, Emmerich Kalman, Dr. Frederick Stock, Edwin McArthur, John Golden, Oscar Hammerstein and B. G. DeSylva. Henry Weber, musical director of WGN which is now in its second year of presenting the Chicago Theatre of the Air operettas, over MBS, will also serve. All but four of the 32 operettas heard on this program have been based on subjects depicting life in foreign or mythical countries, it was pointed out.

Registration blanks for the contest may be secured at American Operettas, WGN, Inc., 445 North Michigan Ave., Chicago.

"GOOD NEIGHBORS:" Latin American Countries Welcome Grace Moore

SCENES FROM A FAVORITE SOPRANO'S "GOOD WILL" TOUR.

1, Miss Moore with President I. Medina Angarita of Venezuela, left, and United States Ambassador Frank J. Corrigan, backstage at the soprano's concert in Caracas, Venezuela. 2, In Puerto Rico, Miss Moore and her representative, Jean Dalrymple, who accompanied her on the trip, dine at the famous Spanish restaurant, La Mallorquina, in San Juan. 3, Norman Armour (left), United States Ambassador to the Argentine, and Miss Moore at the cocktail party at the United States Embassy in Buenos Aires given in the soprano's honor. 4, Miss Moore and Rafael Larco Herrera, Vice-President of Peru, watch the entertainment at a dinner given in her honor by His Excellency. 5, Miss Moore is decorated with the Order of the Southern Cross of Brazil by Senhora Darcy Vargas, wife of the President of Brazil, while Dr. Oswaldo Aranyha, Minister of Foreign Affairs, looks on. 6, A long queue forms to buy tickets for Miss Moore's concert at the Opera House in Sao Paolo, Brazil.

Havana Philharmonic Opens Season Under Freccia

HAVANA, CUBA.—The Philharmonic Orchestra of Havana launched its new season in the Auditorium Theatre on Oct. 20. Massimo Freccia, conductor of the organization, was welcomed by a very large audience as he stepped on the podium.

Following its annual custom, the orchestra began its program with the Cuban National Anthem. The first offering was Mozart's Overture to The Magic Flute. Tchaikovsky's Fifth Symphony was read in brilliant style by Mr. Freccia. The second half included Debussy's Printemps and Wagner's Overture to Tannhäuser.

The enthusiasm and vigor with which the orchestra played throughout was rewarded with great applause at the close. HUBERTO DE BLANCK.

Chotzinoff Appointed to U. S. Music Board

President Roosevelt has appointed Samuel Chotzinoff, Director of the Music Division of the National Broadcasting Company, a member of the Advisory Committee of Music to assist the State Department in its program of cultural relations between the American Republics, according to a communication received by NBC from Secretary of State Cordell Hull. The committee will advise the Coordinator of Inter-American Affairs on matters pertaining to music.

"Met" Engages Nadine Conner

Nadine Conner, young California soprano, has been engaged by the Metropolitan Opera.

Opera Season in Puerto Rico Includes Metropolitan Stars

By DAVID CRUZ LOPEZ

GUAYAMA, PUERTO RICO.—With Giorgio D'Andria as musical director and under the auspices of Pro Arte Musical of San Juan, we have just completed the brightest operatic season ever given here.

Six operas and one ballet concert program were given by the company of 95 artists. Angelo Canarutto and Eugene Plotnikoff were conductors, with Benjamin Altieri as scenic director. The performances were given in the theatre of the University of Puerto Rico, with a capacity of 3,000. Audiences were large for each production.

Verdi's Aida was the initial production, with Zinka Milanov and Bruna Castagna, both new to our public and fresh from their triumphs in South America, heading the cast. Mme. Milanov's voice, of great volume and range, was used with consummate skill. She brought appealing sincerity to her role. Ovations followed Ritorna Vincitor and Patria Mia. Mme. Castagna's rich contralto, admirably suited for the part of Amneris, was enhanced with dramatic intensity and fervid acting. She likewise was vociferously received. Norberto Ardelli was a satisfactory Rhadames and George Czaplicki a convincing Amonasro. Canarutto conducted ably.

Manon Is Highlight

Manon brought Jarmila Novotna and Jan Kiepura. The former captivated her audience by her musicianship, acting and personal beauty. Her dramatic instinct and musical intelligence, coupled with a voice of uncommon beauty, resulted in a finely sensed reading. Kiepura was in excellent vocal fettle and gave a convincing portrayal of Des Grieux. Richard Bonelli as Lescaut gave an authoritative delineation. Annamary Dickey, Ivy Dale, Hazel Sanborn and Nicola Moscona were other members of the cast under the Plotnikoff baton. Manon, by almost unanimous decision, was the brightest spot of the season.

A packed house greeted Castagna's Carmen. The contralto delighted the enthusiastic audience. Kiepura was never a conventional Jose but brought out vividly the developments in the passionate life of the soldier-lover. Miss Dickey brought a fresh, flexible voice to Micaela's role and won deserved applause. Plotnikoff succeeded ably in bringing out the scintillant Iberian color of the score.

Faust offered Novotna, Kiepura and Moscona as principals, with Plotnikoff conducting.

The Masked Ball, not heard here in more than 20 years, offered notable singing, excellent acting and a fine production. The cast enlisted Milanov, Ardelli, Bonelli, Castagna and Dickey, with Canarutto reading the score with authority.

Boheme, the final offering, had Novotna, Kiepura, Dickey, Czaplicki, Wilfred Engelman, Giuseppe Cavadore and Moscona, all giving a memorable performance.

The last night was devoted primarily to the ballet, featuring Lillian Moore, who was in charge of the choreographic work throughout the week. The singers included Mr. Ardelli, Nino Ruisi, who had been a capable Ramfis in the Aida performance as well as participating in other performances; Miss Dickey, Mr. Czaplicki, Ladis Kiepura, Mr. Moscona and Mme. Milanov who, as the final artist, left a memory of unfading beauty.

This was the second successful venture of Pro Arte. Praise is due the dynamic president, Waldemar Lee, as well as to Mr. D'Andria for bringing here the best operatic troupe ever to visit Puerto Rico.

Stravinsky Yields Fees on National Anthem Setting

The right to perform without fee Igor Stravinsky's new harmonization of The Star Spangled Banner has been granted to all symphony orchestras and radio networks by the composer and Mercury Music Corporation, Stravinsky's American publisher. Leonard Feist, publisher of Mercury Music, announced the release of all performance rights to the new work which is in the form of a chorale.

Verdi's Macbeth and Tchaikovsky's Queen of Spades Revived

(*Continued from page* 5)

Rigoletto and Aida, for it is strong meat. People did not take kindly to it when it was brought out in 1847 nor did they take it with much better grace after Verdi revised it for Paris in 1865. The composer was pained by the public coolness. He loved the work, he said, above all his operas. And, in truth, Macbeth stands alone, a solitary achievement, a gaunt, murky, tremendous creation, that, whatever its weaknesses, concentrates in itself like no other of his earlier operas, the volcanic power of Verdi's genius; a masterpiece, uncompanioned and unapproachable, not, indeed, without its crudities but able for all that to stand in the presence of Otello and Falstaff unashamed. That such a work should vanish from us for almost a century is a most singular reflection on musical enterprise in New York. It has grand melodic inspirations, but these are not its greatest features. Those are found, rather, in its furious drive and the dark tides of its dramatic sweep. In stark power and directness of purpose it surpasses almost anything the composer achieved up to his last and greatest period.

Praiseworthy Interpretation

It is well that Macbeth was not restored to us in a middling performance. The interpretation given by the New Opera Company, with Fritz Busch as its guiding spirit, was filled with the fierce vitality of the music. There was little trace of that amateurishness which might have been noted at times in the previous performances of the company. One could boldly apply to it exigent professional standards.

Aside from Lady Macbeth the only ones who matter in Verdi's opera are the guilty Thane and the Witches. All the rest—Banquo, Macduff, Malcolm, Duncan—are either decorative or silent lay figures. Verdi and his librettist Piave (who, for the rest, adhered to Shakespeare's text with rather surprising fidelity as an examination of the poem will show) chose to multiply the three weird sisters into three choruses of witches, thereby mitigating some of the eerie quality of their scenes in the drama and inevitably somewhat suggesting Azucena's gypsies. These ensembles and the ghostly ballets accompanying them, though well enough done at the Forty-Fourth Street Theatre, did not come up to those I saw in the Berlin production. I imagine they were by no means all Verdi intended them to be. For one thing, more stage space would have benefitted them and voices more hollow and spectral in quality. The settings were attributed to Eugene B. Dunkel, but they seem to have been modelled very closely upon those of Caspar Neher, who devised the stunningly atmospheric ones I saw in Berlin (though I did miss the terrifying rows of pendent skulls which, in Charlottenburg, stretched almost the whole length of the proscenium in the cauldron scene).

A Striking Protagonist

I have left unmentioned so far what seemed to me the most conspicuous element of the performance—the Macbeth of Jess Walters, a young baritone from Brooklyn, whose name seemed to be familiar to only a handful of people in the audience. Investigation disclosed that the occasion was virtually his first on the operatic stage. He has, it transpired, filled church positions and done occasional concert work but little more. From his poise, the restraint and expertness of his acting and the sensitive force of his impersonation I should have suspected the routined veteran of long standing. How Mr. Walters will do in other parts remains, of course, to be seen. But on this occasion he seemed to be a discovery of the first water.

QUEENA MARIO CONGRATULATES ANDZIA KUZAK, right, her artist-pupil, on the latter's success in the role of Despina in the New Opera Company's revival of Cosi Fan Tutte. Miss Kuzak's only operatic experience was gained at Mme. Mario's Barn Theatre, Bethel, Conn., during the summers of 1939 and 1940, though she has been heard over the radio in Chicago and in summer stock performances. Yolande Lupachini and Nils Landine, also artist-pupils of Mme. Mario, have been appearing in leading roles at the Paper Mill Playhouse, Millburn, N. J.

Photo by Ilse Bing

Without being a man of compelling presence and bearing he was able to suggest with the utmost naturalness and absence of exaggeration the swift disintegration of the guilty and haunted regicide. The dagger monologue, the ghost scene and the death were masterly, the more so by reason of the simplicity with which they were carried out.

Mr. Walters' voice is a baritone of uncommon smoothness, texture and beauty managed with exceptional ease and technical address. Admirable in the treatment of the phrase and the integrity of the vocal line, faultlessly true to pitch, his singing was a model of taste and style, while to one pair of ears, at least, his Italian appeared so flawless that it seems hard to believe no Latin blood flows in his veins. If the young man's voice is sufficient in point of volume—something difficult to establish after only one hearing in an auditorium the size of the Forty-fourth Street Theatre—he is an artist ripe for the Metropolitan.

Other Roles Acceptable

The lesser parts were very competently managed and Robert Marshall, the Macduff, was roundly applauded for a very acceptable delivery of the one important tenor air of the opera, Ah, la paterna mano—an old standby of Caruso's. For the magnificent spirit that marked the choral singing too much can hardly be said. The tremendous ensemble after the murder scene, the moving lament of the Scottish exiles and the fiery and martial La Patria tradita—which nearly a century ago sounded like such a thrilling war call to Italian audiences—will not be easily forgotten. Under Mr. Busch who, his blood up, conducted like one possessed (even if he has not exhausted the secret of the true Italian *slancio*) the orchestra covered itself with glory. The instrumental fugue portraying the combat was stunning. Verdi pundits who lose themselves in ecstasies over every mention of the fugue at the close of Falstaff are herewith invited to spend a few minutes over this piece of embattled counterpoint.

Pique Dame Revived in English

Really authoritative productions of Pique Dame have been too few in this city to enable one to judge how fully authentic and true to the correct style and spirit the New Opera Company's interpretation of Tchaikovsky's opera actually was. There will be some who recall the four performances at the Metropolitan under Gustav Mahler in 1910 (sung in German, with artists like Emmy Destinn, Anna Meitschik, Alma Gluck, John Forsell, Leo Slezak and Adamo Didur in the casts) and others who heard in more recent years a scattering of representations by itinerant Russian companies—the last as recently as 1935. But by and large these hardly suffice to establish definite and dependable standards. Hence those who have not heard the opera in Europe—before the war it was, like Eugene Onegin, a more or less recurrent repertory feature in Berlin and Vienna—had, perforce, to take much of the New Opera Company's achievement on faith.

Varied English Enunciation

It was in many aspects a highly praiseworthy one, if not without weaknesses, dilettantisms and crudities. To the credit of the new organization it may be said that the performance captured not a little of the atmosphere on which much of the effectiveness of Pique Dame depends. The opera was sung in English but the promoters of the enterprise could scarcely have done the cause of translated opera a greater disservice than by resorting, as they did, to Rosa Newmarch's atrocious English version. This version, though here and there patched up and modified by other hands, remains a masterpiece of ineptitude, clumsiness and that kind of prosy banality which is the curse against which opera in our tongue can never prevail. But even the most poetic and singable translation in the world would have suffered grievously from the uncultivated and often downright vulgar diction of many of the performers which, as such things will do, seriously affected much of the singing as such. Over and again the ear was afflicted by sounds like "fur-r-st," "wor-r-ld," "wor-r-st," "hear-r-t," "over-r-r" and others more impossible to reproduce on paper. And that was only one phase of the story.

There is good reason why, in company with Eugene Onegin, Pique Dame (or The Queen of Spades, as they called it on the program) should be the most viable and, for international usage, the most serviceable of Tchaikovsky's operas. The Pushkin story which the composer's brother, Modeste, shaped into a useful if imperfect libretto is excellent theatre for all its lurid and exaggerated romanticism. We know that it moved Tchaikovsky intensely, that he wept and agonized over it to the point of completely identifying himself with its leading characters—particularly with Gehrman (Hermann in our language), the young officer with a morbid passion for gambling. This Gehrman, loved by Lisa (who incidentally is betrothed to another), seeks above all else to obtain the secret of three cards guaranteed to bring fortune at the gaming table but in the sole possession of the Countess, a harsh, inflexible, macabre ruin of an imperious, icy-hearted aristocrat, once a devastating beauty and a ruthless gamester in her own right. In her bent and cracking frame her pride, her abiding obstinacy and the memory of her times and conquests have usurped all other feelings. To only two men had she confided the secret of the winning cards; the third, so prophecy has it, shall die soon after wresting it from her. Gehrman confronts her in the dead of night brandishing a threatening pistol. Yet he fails to obtain the secret he covets for the sinister mummy dies of fright without uttering a word. From beyond the grave she has her revenge. Her ghost appears to the murderer revealing to him the secret he yearns for. The third card, however, she craftily falsifies and the too credulous gambler dies by his own hand, soon after Lisa, spurned and brutally cast off, has thrown herself into the wintry Neva.

Music Vitalizes Libretto

A wild fiction, but vitalized by the eerie and super-romantic atmosphere which bathes and encompasses it. This atmosphere superbly fills the music Tchaikovsky has written for every scene in which the Countess appears. She is a gorgeous creation, the outstanding figure of the opera and the episode of her ghostly apparition is one of the high points of an uneven but on the whole eloquent, palpitating and red-blooded score. The composer was himself terrified by the weird chromatic skirlings for flutes and clarinets with which he painted the approach of the Countess's ghost—much as Chopin was affrighted by the vision of a spectral pageant he saw on first playing a newly completed Polonaise. And he suffered all the torments and obsessions of Gehrman while composing him. There are fine emotional lyric inspirations aplenty in the music, charming conceits like the Mozartean music accompanying the pretty mummery of a little pastoral interlude, Lisa's stark and grandiose air on the snowswept Nera quay and lastly that stroke of genius by which Tchaikovsky causes the Countess to croon herself to sleep evoking her vanished youth and splendor with Grétry's little air Je crains de lui parler la Nuit, from his Richard Coeur de Lion. There are some recurring motives which, if not developed in the Wagnerian manner, are characteristic and striking—notably that remarkable three note theme which typifies the Countess and her secret and trails Gehrman like an evil fate throughout the opera. If Tchaikovsky's melodic inspirations are less salient and memorable in his operas than in his symphonies and if Pique Dame contains a certain amount of deadwood the score as a whole has a richness of orchestral detail as well as a vibrant life and seems to be standing the test of time.

Ensembles Well Organized

Like Cosi Fan Tutte the performance had a quality of well-organized ensemble and likewise it was very much alive. It is useless to deny that it showed numerous elements of amateurishness. The men, particularly, displayed in their movements and attitudes the unmistakable stamp of those not yet at home on the stage. Hardesty Johnson, the Gehrman, a tenor of much concert and oratorio experience, was, for all his earnestness and sincerity, stiff and unresourceful in action and posture. He has a large, fine and ringing tenor and delivered Gehrman's music with genuine intensity. But a colorable embodiment of the rôle demands demands greater powers of characterization than he now possesses and the sense of frenzy and half-mad obsession which grips the tormented gam-

bler still eludes his expressive capacities. Like practically all the men of the cast, moreover, Mr. Johnson ought to try his utmost to refine his very uncultivated English diction. Of these men Glenn Darwin, the Prince Yeletsky of the première, was, after the tenor, outstandingly the best.

Chief Roles Sustained

The tremendous part of the Countess fell to Edwina Eustis, who has already sung it here. Nevertheless Miss Eustis fell short of its immense possibilities and her portrayal, if not without its points, was insufficiently outlined and almost consistently underacted. Neither had her voice enough of the necessary color and substance to invest the music of the rôle with all its demonic suggestion. Was it the idea of Dr. Lothar Wallerstein, the former régisseur of the Vienna State Opera, who on this occasion made his New York début, to make the ancient harridan stand almost as straight as a queen rather than stoop like one bent almost to earth by a grievous burden of years?

The two representatives of the subsidiary rôle of Pauline whom I heard were Lydia Summers and Martha Lipton, with the vocal advantage somewhat in favor of the former. Upon the Lisa of the opening night, Selma Kenyon, judgment may be suspended till a more favorable opportunity, for the young women came down with a throat trouble the next day that forced her out of the cast. She was replaced by Jennie Tourel, a superlative artist of professional distinction, whose magnificent impersonation completely put into the shade every other member of the cast. Mme. Tourel, briefly heard during a Metropolitan spring season, I have extravagantly admired at the Opéra Comique in Paris, as Carmen, Mignon, Marcelline (in Mozart's Figaro) and other parts. A splendidly routined actress of exquisite sensitiveness, intelligence and resource, with a voice of warm color, velvety texture and sensuous quality, she presented a Lisa such as could only have been worked out to its last fine subtlety of detail by an artist who had penetrated to the core the psychology of the part and grasped with completest sympathy and spiritual comprehension its Slavic overtones. This balanced and beautifully cultured embodiment, no less rewarding to look upon than to hear, dominated everything else in the performance and made it rather difficult to understand why Mme. Tourel had not been entrusted with Lisa from the start. The audience, in any case, quickly responded to the achievement and applauded with greatest warmth her imposing delivery of Lisa's great air in the last act.

Hermann Adler, already known in New York from a few concert appearances, conducted conscientiously and held a taut grip on the ensemble though he might have refrained at times from driving the orchestra to quite such dynamic extremes. The production had spectacular features which moved the audience to enthusiasm, especially in the decorative interlude of the second act, with its pretty dances and evolutions. Here the dazzling new costumes by Ladislaus Czettel supplied a feast for the eye that would have done credit to a gaudy Broadway revue.

impersonations were Ralph Magelssen, Carolina Segrera, Ruby Mercer and Ann Lipton. They furnished some of the required light touch, fluent singing and frolicsome grace. George Rasely as the rough-and-ready Jackson with a Western-American twang, ten-gallon hat and big cigar, made the most of his role in acting and he sang with such agreeable tone and fluency that one regretted not to have more of him vocally. Miss Lipton's voice, though small, is sweet, and she tripped and coquetted in appropriate French soubrette manner. Miss Mercer stole the feminine part of the performance with her fetching looks, charm of personality and buoyant and colorful singing. Handsome Miss Segrera not only is a skilled vocalist, but also made a hit with her spoken travesty of the plot of Gounod's Faust, and her line, "I don't think it will last." (Faust was premiered in Paris some seven years before Offenbach's operetta.)

Antal Dorati conducted a well-prepared and smoothly running performance. He had his orchestra, soloists and excellent chorus well in control and they followed his consistently rapid tempi with spirit and precision. Physically, with hands, lips, shoulders and hair, he is the busiest conductor seen in New York for years.

Costuming Colorful

The Second Empire costumes were attractive in design and hues. The scenery had less imagination. Mr. Brentano's stage-direction revealed thought and adeptness. The principals were made to keep the action moving and the ensembles had intelligent modern treatment as individuals rather than as groups.

A large audience offered much applause for the cast and the conductor. The entr'actes had a special curtain decorated with animated Parisian personages and a kindly caricature of Offenbach. A reproduction of the diverting portrait by Gustave Doré would have served the purpose better.

STELL ANDERSEN,

right, American pianist, with her friend, Mrs. William T. Cornell, the oldest living Vassar graduate, enjoying an autumn day in Vermont. Miss Andersen began her current season of concert activities by appearing as soloist with the new Brooklyn Symphony Orchestra in its inaugural program at the Brooklyn Academy of Music on Nov. 12.

Ruby Mercer and Ted Haig Wed

Ruby Mercer, soprano, of the New Opera Company, and Ted Haig, radio announcer, were married at the home of Mrs. William J. Sturgis, New York, on Oct. 28.

La Vie Parisienne Gaily Staged In English Version by New Opera

(*Continued from page* 5)

ner are tradespeople and nondescripts picked up for the occasion by Gardefeu. Bobinet, masquerading as a wealthy Brazilian, Pompa de Matadores, and supposed to own a speedy South American horse named Quintero, tries to get Hutchinson to trade racers. Rivals too as gallants, the pair of intriguants become involved in romantic adventures but in the end Bobinet falls in love with and wins Evelyn, Gardefeu is paired with Metella the opera-singer, Jackson, Hutchinson's philandering trainer pledges himself to Gabrielle the modiste, and Silver Lining remains the property of his original owner.

Plot Is Frothy

The plot is mainly the same as in the original version, and makes one realize what naive and fluffy stage-stories sufficed the operetta patrons of the Second Empire. This American adaptation keeps to the Parisian background and endeavors to preserve the early French operetta style, but with results far from convincing. The characterizations have an American tang, and credibility is further strained with references to the Lend-Lease Bill, LaGuardia, high taxation and other topical gagging. Also, the carefree Bohemianism of nineteenth-century Paris is not suggested the more eloquently through the interpolation of many "damns", "hells" and the like. The patter-songs, spoken interludes and artificial ensembles are retained but even they fail in the general effort to establish authenticity.

Perhaps it is supererogatory to carp at such deficiencies in an entertainment primarily meant to be amusing, but the announced advance purposes of the New Opera Company were high and included the promise of authentic and stylistic performances. La Vie Parisienne in its present somewhat burlesque reincarnation does not seem worth the expense and trouble devoted to it; several musical comedies on Broadway furnish much more credibility and fun. It goes without saying however, that their music has not the aristocracy, art and orchestral craftsmanship of Offenbach's. His score is all melody, *esprit* and sparkle.

The libretto of the revival is wordy and only mildly humorous; the lyrics are the more amusing part of the book and show many clever conceits in rhyming.

Concerning the Cast

The members of the cast who gave at least relative Gallic character to their

MYRON TAYLOR

(right) with William A. Schroeder, composer, at the latter's home in Wilton, Conn. Mr. Taylor gave a program of Schroeder's songs in October at Lockhaven, Pa., at the State Teachers College.

Our Sincere Thanks

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N. Y. Concerts

Philharmonic Premieres Native Opus—New Friends of Music Open Sixth Year

By HERBERT F. PEYSER

Whether it was the return to the fold of John Barbirolli, the first performance of a new work by William Grant Still or the appearance as soloist of Josef Hofmann which drew such an ample gathering to the concert of the Philharmonic-Symphony on Oct. 23 is anyone's guess. At all events there was a degree of warmth, even of agreeable tension, in Carnegie Hall that has not invariably accompanied the manifestations of this conductor. The largest enthusiasm of the evening went to Mr. Hofmann, as was fit. The great pianist contributed to the pleasures of the occasion a performance of Beethoven's G major Concerto which earned him numerous recalls. The other substantial morsel on the bill and concluding ritual of the night was the Second Symphony of Brahms.

Inevitably it became a case of America first. Mr. Still's new opus, portentously called Plain Chant for America (though no plain chant in the strict sense at all) and written for solo baritone and orchestra was placed at the beginning of the program because, with Beethoven and Brahms for its neighbors, it could not very well have been placed anywhere else. The piece—dedicated to no less than President and Mrs. Roosevelt—is a setting of a poem by Katharine Garrison Chapin, who was inspired to versified protest by the talk of some people in whose company she found herself and who had good things to say for Fascism. This talk "showed her the gap between totalitarianism and democracy" and stirred her to some excellent sentiments in behalf of the latter system.

Still's "Accompanied Oration"

Mr. Still, who had already collaborated with Miss Chapin in And They Lynched Him on a Tree, supplied music in the form, we are told, "of an accompanied oration." The voice communicates the poem for the greater part in a dramatic recitative. Two principal themes form the background of the orchestral part which ends in a swelling peroration. The music aims "to parallel the message of the text in a simple and direct manner."

The only trouble with Mr. Still's unimpeachably patriotic effusion lies in the fact that it is scarcely more than ambitious cinema music. There is a little shoddy melodic material descended from Puccini, some perfervid declamation and, at the end, a voluminous apotheosis reinforced with organ sonorities. The whole thing seems to clamor for massed crowds, colored lights and waving flags. Doubtless we must expect such things in times like these. Per se, the piece left the cause of American music precisely where it was. The performance was in every respect praiseworthy and Wilbur Evans delivered the baritone solo with sincerity of feeling and warmth of expression.

Photo by James Abresch

ERNEST HUTCHESON, pianist, heard in a Carnegie Hall recital on Nov. 12.

Hofmann Hailed

I have heard Mr. Hofmann more in the vein than he was during the first movement of the Beethoven concerto, which seemed to me somewhat restrained, deficient in color and small in scale. But with the incomparable Andante he became his true self and played with exquisite sensitiveness and lyrical rapture, while to the rondo he brought an enchantment of vivacity and fancy. The cadenzas he used were those of Carl Reinecke.

Mr. Barbirolli's performance of the Brahms symphony I found heavy-handed, unimaginative and unpolished. And in the last movement, especially, the playing of the orchestra was by no means a representative example of smoothness and technical finish. Prior to the Brahms the conductor led, as a memorial tribute to the late Mrs. Christian R. Holmes, friend and patroness of the Philharmonic-Symphony, the Chopin funeral march, but unfortunately in a most villainous orchestral arrangement by Sir Henry Wood.

Casadesus Scores as Soloist

Never has Robert Casadesus shown himself an artist of more superb accomplishment and versatility than when, as Philharmonic-Symphony soloist on October 30, he contributed to a program in itself uncommonly interesting a performance of Mozart's last piano concerto and immediately afterward another of Ravel's concerto for the left hand which furnished the resplendent climax of the evening. While there has been no question of Mr. Casadesus' distinguished standing among contemporary pianists it seemed clear after these two consummate exhibitions that the accepted estimate of his powers ought to be revised sharply upwards. The protracted and spontaneous ovations which rewarded both performances (and in which Mr. Barbirolli was made to share) appeared to indicate this unmistakably and, incidentally, did credit to the judgment of the listeners.

The current season is unlikely to bring more priceless examples of what real Mozart style in piano playing means than Mr. Casadesus' exposition of the B flat Concerto (Köchel 595). This exquisite work is not one of the most frequently exploited, probably because it imposes itself less forcibly on the average public than its better known predecessors, probably, also, because of the stylistic demands it makes. These demands find in the great French pianist an expositor who, barring a specialist like Wanda Landowska, has few living equals. To the subtlest, most superfine degree he possesses the sensitiveness, the imagination, the qualities of balance and measure which are the essence of this music. Mozart, who looked above all else for a singing touch and a seamless cantabile combined with continence in nuance and expression and flawlessness of taste, would have perceived in a performance so subtly scaled and in all its elements so delicately adjusted a triumphant realization of his pianistic ideal. I wish Mr. Barbirolli could have provided the pianist an accompaniment somewhat more suave and better graded in dynamics, as well as more justly balanced to the soloist's patrician treatment of the music.

Ravel's Left-hand Opus Dazzles

The left hand concerto of Ravel was a nine days' wonder. For the first time since I heard it in Europe from the one-armed pianist, Paul Wittgenstein, for whom it was written, the composition impressed me as a thing of musical value and another monument to Ravel's diabolical cleverness and brilliancy rather than as a dexterous though insubstantial trick piece. Mr. Casadesus played it in a manner simply breath-taking. A concerto for one hand, forsooth! The virtuosity, the incredible bravura, the tonal volume, the lavish color and rich polyphony of the solo part impelled one repeatedly to strain one's eyes to assure oneself that the pianist was indeed "playing fair" and not using his right hand, too; or whether, for that matter, he did not have an extra pair or two of hands at his disposal! But careful scrutiny, eked out with opera glasses, made clear that a lone left hand was accomplishing all these marvels; and one ended by asking if Liszt or Rubinstein had really ever done anything more fabulous. Here Mr. Barbirolli and his players backed Mr. Casadesus nobly and the smashing finish of the concerto offered one of the most exciting moments local music-lovers are likely to live through these months to come.

Before the Mozart concerto there was a Mozart symphony and after Ravel's concerto there was Ravel's La Valse. The symphony was one in G minor—not, indeed, the great and tragic G minor of 1788, but that which Köchel lists as 183, which dates from Mozart's seventeenth year and is thus a product of virtually the same period that produced the adorable and more familiar symphony in A major. The "little" G minor should be heard much oftener, for, despite the strong impress of Gluck on some of its principal themes, its place is among the strongest and most individual products of Mozart's youth. Mr. Barbirolli is to be heartily thanked for remembering it and, likewise, for the creditable reading he gave. I could more readily have dispensed with La Valse, which is not so much his affair as it is of some other prima donnas of the stick. Its unleashed racket seemed a rowdy anticlimax after dizzy experience of the one-hand concerto.

New Friends Open Sixth Year

The first concert this season of the New Friends of Music at the Town Hall, Oct. 26, included two works insufficiently heard in recent years. They were the G minor piano Quartet (Köchel 478) of Mozart and Mendelssohn's string Quintet in A major, Op. 18. Another Mozart, the grand if familiar Quartet in D minor (Köchel 421), opened the bill. A crowded auditorium was stirred by each of these works. The artists concerned in their interpretation were the Budapest Quartet, Hortense Monath, pianist, and William Primrose, viola.

It should not require a Mozart sesquicentennial to bring us a hearing of the Piano Quartet. It is a beautiful work, not, perhaps, equal in inspiration to the great D minor Quartet which preceded it on the program, nor so sustained in mood but nevertheless too precious a thing to be so infrequently cultivated. The performance was well integrated and smooth. Mme. Monath's treatment of the piano part, vital, clean cut and keenly phrased, was clearly inspired with a strong affection for the music.

The Mendelssohn Quintet has been long ripe for exhumation. For that matter, why is the chamber music of Mendelssohn still so prevailingly neglected among us? We have surely progressed beyond the mentality of 1910 when it

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Steinway Piano

was the thing to sneer at almost any Mendelssohn but the violin concerto and the Midsummer Night's Dream and there are abundant and unsuspected treasures in the quartet and other chamber creations of that master. The quintet in question is a case in point. It belongs to the period of the Midsummer Night's Dream overture and has at least one movement that companions in elfin grace the fairy music of that deathless work. And the opening allegro con moto is a pearl of great price, even if the ensuing long spun Andante does not reach its level. It was played with superb smoothness and finish, with the valued collaboration of Mr. Primrose. The Mozart quartet, which opened the program was, barring a momentary scrape or two from Josef Roisman, the first violin, just one more proof (if that were needed) of the eminence among contemporary chamber music bodies of the Budapest Quartet in style, balance and suavity. The performance was exquisite.

Ralph Kirkpatrick Plays Harpsichord Works

That excellent cembalist and artist of taste and accomplishment, Ralph Kirkpatrick, gave the first of a series of three harpsichord recitals under the sponsorship of the Friends of the Dalcroze School in the Carnegie Chamber Music Hall the evening of Oct. 20. Works by Chambonnieres, Couperin, Rameau, Pasquini, Poglietti and Scarlatti, culminating in the Italian Concerto, the C minor Fantasy and a fugue from the Musical Offering of Bach, made up the program. It is no news that Mr. Kirkpatrick is a specialist in music of these and kindred masters, that he has penetrated the deep secrets of its style and proper execution and like that small school of clavecinistes, of whom Wanda Landowska is the past mistress, he treats the harpsichord like a living musical force rather than a decorative antique.

Tasteful and expert as were his interpretations of Couperin, Rameau, Scarlatti and things like Alessandro Poglietti's Capriccio on Crowing Hens, it was in Bach that he accomplished his best work by reason of the equality of the compositions as such. He is one of the best contemporary exponents of the Italian Concerto, though Landowska by her incomparable interpretation has forever spoiled for me any other performance regardless how proficient. But the Fantasy and the fragment of the Musical Offering, admirable in their own right, made known a high order of Bach playing.

Subsequent recitals were given by Mr. Kirkpatrick on Oct. 28 and Nov. 3

Donald Dickson's First N. Y. Recital

It is rather surprising that it took Donald Dickson so long to burst into song recital. This young American baritone, who for the first time came forward in a concert at Town Hall the evening of October 29, cannot be called an unknown quantity. Persons with about four years worth of memory may recall that he took part in a spring season at the Metropolitan. He also appeared, I believe, in some Juilliard School opera performances. More important than either of these distinctions he is a radio personage and many thousands have heard the sound of his voice who never have laid eyes on him. That he has built himself a following, however, seemed fairly clear from the size and behavior of the audience which assembled for his first invasion of the local concert platform.

Mr. Dickson discovered a fine voice, of ample extent and volume. I am ready to believe it sounds stunning on the radio and that some things which, at close range, jar in his management of it become negligible over the air. If he would curb his intermittent habit of mouthing tones they would unquestionably gain in luster and in beauty. That he can produce at need resonant, well-focused sounds some of his singing made fully clear. Moreover, as his concert experience grows he will probably discover that the Ercles vein is not necessarily the most serviceable, let alone the most artistic.

His program opened with four of the most taxing Schubert songs—An die Leier, Liebesbotschaft, Trockne Blumen and Die Stadt——sung, unaccountably, in an English translation. I say "unaccountably" because, having dispatched these, Mr. Dickson addressed himself to Hugo Wolf's three "Harper" songs, Wer sich der Einsamkeit ergibt, An die Türen will ich schleichen, and Wer nie sein Brot mit Tränen ass, in German. From them he proceeded to a robustious setting by Marlin Skiles of Cyrano de Bergerac's duel ballad and then considered Debussy's Beau Soir, Poldowski's Dansons la Gigue, Duparc's Extase, Fourdrain's Carnaval besides some English songs and Negro spirituals.

It was in the French songs that Mr. Dickson showed himself most equal to the problems at hand. He displayed in the lyrics of Debussy and Duparc a real poetic and musical understanding and the ability to create and sustain a lyric mood. Here, too, his singing had a refinement and restraint it sometimes lacked elsewhere. Until he cultivates an authentic Lieder style, however, Mr. Dickson would be better advised to leave Schubert and Wolf alone. His ambition in attempting them undoubtedly does him credit but these songs demand something other than good intentions and an operatic approach.

William Hughes was the accompanist of the occasion.

Anna Kaskas Sings

Anna Kaskas, the Metropolitan contralto, is an opera singer who promises to be at home on the concert stage. In her first New York recital, given at the Town Hall the afternoon of November 2, she made known certain prizeable graces and talents which, properly directed and developed, may yet establish her firmly in the exacting department of song interpretation. These excellences begin with her comeliness and personal charm, enhanced by an uncommon degree of poise and a winning simplicity. To a refreshing absence of mannerism she adds a persuasive sincerity in her approach to the task in hand. And she possesses a voice of warmth, color and caressing beauty at its best.

It is not as consistently at its best as one would wish it to be. Its tones, especially those above the medium, take on a reedy edge and a spread, strident quality, especially whenever the singer increases their volume. These faults of support and emission mar what, with a better equalized scale, would be an exceptionally lovely organ. For the sake of her natural gift Miss Kaskas should take energetic measures to eliminate without delay flaws of this technical nature.

Her program, which opened with Bach's Bist du bei mir (sung for some reason or other in an English translation) and with the Che faro senza Euridice from Orfeo, offered as its most substantial adventure Schumann's Frauenliebe und Leben, Duparc's Chanson Triste, Chausson's Les Papillons and Le Charme and Alexandre Georges' always trying Hymne au Soleil made up a French group, upon which followed some Lithuanian folksongs. Matters in English by Michael Head, Marshall Kernochan, Glinka and Hageman concluded the list.

Except for the taxing and ungainly Hymne au Soleil Miss Kaskas sang her French songs with charm and correctness of feeling. In the Lithuanian numbers her ancestry naturally told. A very large gathering hailed her rapturously. H. G. Schick was the accompanist.

Jean Dansereau's Pianism

Jean Dansereau, pianist, who gave his first large scale New York recital at the Town Hall on Nov. 4, is a French-Canadian who has concertized extensively abroad. His substantial, well-balanced program, comprising Mozart's C minor Fantasy, Beethoven's rarely heard A major sonata, Op. 2, No. 2, a Chopin group and the first book of Debussy Preludes, indicated the soundness of his tastes and the seriousness of his ideals. A large and admiring audience received him with a great show of warmth.

Nevertheless, Mr. Dansereau's performances left a decidedly equivocal impression. He has abundant technic, power and velocity and he can, when he chooses, play with clarity and musical feeling. But much too often his interpretations suffered from the absence of a real imaginative grasp, of a sense of style and an instinct for poetic meanings, structural relationships and continuity. He needs to be cautioned against his habit of overpedaling and he should curb the excess vigor of his powerful left hand. Mr. Dansereau's treatment of the Mozart Fantasy would have been appropriate to Schumann; and the Beethoven sonata became an affair of unrelated sound patterns rather than an integrated organic conception. Erratic rhythms, curious phrasings and an illogical exaggeration of inner voices played hob with much of his Chopin—particularly with the A minor Mazurka, Op. 17, No. 4. At their best—as in certain of the Debussy preludes—the pianist's talents indicated that he should be capable of much more convincing results than the surface accomplishments of this occasion.

Kathryn Boghetti in N. Y. Recital Bow

In the tones of its middle register the voice of Kathryn Boghetti, contralto, who made her first local recital appearance in Town Hall the evening of Oct 25, has a quality of warmth and beauty which leads one to believe that the organ, now hampered by a constricted and throaty production, could with proper liberation and support be transformed into a really fine one. Its present imperfections, however, prevented Mme. Boghetti from meeting all the exactions of a program which opened with exceedingly sustained Handel airs and offered thereafter songs by Brahms, Franz, Schubert, Duparc, Fauré and others. With the correction of fundamental technical flaws the contralto's singing may perhaps acquire elements of style and interpretation which are not yet conspicuous.

(*Other concert reviews, page* 14)

Larry Gordon Photo

MARCUS GORDON, pianist, and HOLLACE SHAW, soprano, going over the program for Mr. Gordon's recital at Town Hall, New York, on Nov. 7. Both are native Californians.

Ballet Career May Be Aided by Study of Spanish Dance

By ROSALYN KROKOVER
Dance Editor, Musical Courier

Psychologists would classify the career of Monna Montes as the perfect assimilation of heredity and environment. Unlike many other dancers, she was born of parents who themselves were interested in the dance, as well as other arts, and her subsequent environment was virtually that of a terpsichorean microcosmos.

Indeed, at the age of two she was about ready to give a recital, though she herself modestly disclaims such precocity. Her father, a member of the aristocratic clan of de Montoliu, taught eurythmics at Bryn Mawr; was, as a matter of fact, the first exponent of Dalcroze eurythmics in this country. Shortly after Monna's second birthday, her parents moved to Paris; and for many years the family was shuttling back and forth among its three homes—Paris, Geneva, (where the young dancer's mother was born of an Italian father and English mother) and Philadelphia, where her father taught languages and eurythmics at Curtis Institute.

Photo by Oggiano, N. Y.
MONNA MONTES

The Calories Route to Ballet

Why, then, since most of Miss Montes' early career had been devoted to the study of eurythmics, had she elected ballet and Spanish dancing as her media?

"The answer," Miss Montes replied, "is very simple. It all came about because I was an underweight, ungainly child." This interviewer, perhaps legitimately bewildered, could not see the connection.

"When I was eight years old," she explained, "my father decided that my body needed to be built up and sent me to Paris to study under Preobrajenska. There I became so interested in ballet that I decided it was to be my career; so when I came back to the States I continued under Yakovleff. It happened that Yakovleff was made the ballet master of the Hippodrome Opera, and shortly thereafter I found myself soloist there.

"In the meantime I studied Spanish dancing and the castanets by myself. The great La Argentina was a friend of our family, and to her I owe many suggestions about that art. Self-study is all very well, but it takes one with knowledge to direct one's enthusiasm into the proper channels. I will never forget La Argentina's amusement and wonder when she discovered that I was employing the castanets in reverse position. Naturally I had to learn all over again."

Seeking Spanish "Atmosphere"

Following La Argentina's advice to surround herself with Spanish atmosphere, Miss Montes began to dance at El Chico, New York's Spanish night club. From that point date the two elements of her career. On the one hand she was a Spanish dancer *par excellence*, and appeared in that capacity in the Rainbow Room; with the Rochester and Philadelphia Symphonies under Iturbi's direction; as soloist in a De Falla Ballet; and in Paramount and RKO films. In the cinematic field, she was featured in dancing sequences in a Spanish film enitled Di Que Me Quieres? (It might be mentioned in passing that Miss Montes is one of the most beautiful dancers today before the public.)

Opera and Ballet

The other aspect of her career, and that which she naturally considers of most importance at this time, is her work as a dancer in operatic ballet. She was among those recruited by Balanchine when the American Ballet appeared at the Metropolitan Opera House; and she has remained there as solo dancer ever since, even after the American Opera Ballet was but a memory.

"Nothing," she firmly states, "could be a better background for one who wants to learn dancing than the operatic ballet. There one is surrounded by the feel of tradition, and is coached by the finest of directors and musicians. The training is strict, and in addition to actual mechanics, one is bound to become musical because great music is constantly heard. I believe that it is the greatest training a dancer can have; if you are really good in opera ballet, you can do anything. Me?" Miss Montes laughed. "I have plenty to learn."

Dance News and Reviews

During the latter part of October two modern dancers, Sybil Shearer and Polly Korchien, made use of the Carnegie Music Chamber Hall for recitals; and La Meri and her Natya dancers gave the first of a series of six recitals at the Master Institute.

In the world of ballet, Nov. 2 marked the close of the New York season of the Ballet Russe de Monte Carlo at the Metropolitan Opera House and the departure for their annual coast to coast tour. The same day saw the return (after a successful week in Philadelphia) of the Jooss Ballet for a two weeks' engagement at the Windsor Theatre in New York.

Sybil Shearer's Debut

The Carnegie Music Chamber Hall housed its first dance recital of the season on Oct. 2, when Sybil Shearer was the artist. Miss Shearer has been associated with the Humphrey-Weidman Dancers and with Agnes de Mille. She assisted Miss de Mille in her most recent creation, Drums Sound in Hackensack, which proved to be a hit ballet as presented by the Jooss Dancers. This, however, was Miss Shearer's first solo recital.

Her program opened with a group of dances set to music by Bach. These were followed by two Chopin numbers—a Nocturne and Prophesy (danced to an etude). In the former Miss Shearer's movements were broad, well-controlled, and constantly flowed into most beautiful lines. And Prophesy might have been the most stirring dance of the evening if it had not been set to Chopin's Etude, op. 10, No. 4, which should never be danced under any conditions.

In the last group—In the Cool of the Garden, In the Field and In a Vacuum—the last named was a perfect example of how really funny subtle satirical gestures can be without a dancer necessarily clowning or becoming foolish. Miss Shearer has developed unusual skill in the manipulation of her hands, which, when not overdone, is very expressive and individual. Mari Harding gave the dancer excellent assistance at the piano. The entire program was repeated on the following evening.

La Meri and Natya Dancers

The first performance of La Meri and the Natya Dancers was an exciting event. It is almost unbelievable that in less than two years of teaching La Meri has emerged with a group that can be recognized as concert calibre. That fact was most apparent on Oct. 22 at the Master Institute. Although the program was announced in a previous issue of the Musical Courier special tribute must be paid to the dancers—Deirdre, Mera Goorian, Carolyn Hector, Juana, Virginia Miller, Serena, Iris Whitney, Tinishian—and to La Meri for her brilliant performance of Gitanerias (Bolero of Ravel). Never has this dancer been more dramatic. Now that La Meri is carrying on in a handsomely equipped auditorium that is worthy of her efforts, the series should attract all artists, students and lay people interested in Eastern culture.

Polly Korchien and Dance Quartet

On Oct. 30 Polly Korchien and her Dance Quartet presented a program in the Carnegie Chamber Hall. The group of dances was preceded by a demonstration of dance technique in the form of a documentary film, with Chester H. Miller as commentator. This proved to be the most satisfactory plan for a demonstration that this reviewer has yet come across. Since the commentary runs simultaneously with the movement, even the most uninformed audience is bound to understand the theory and mechanics of the particular school. After the intermission there were five dances—Dance of Introduction, Dream of Peace, Dance

(*Please turn to page* 13)

Margaret Speaks Soloist at Armistice Day Rites

Margaret Speaks, American soprano, returned from her concert tour in order to be soloist at the Armistice Day exercises at the Eternal Light in Madison Square, New York City, on invitation of Mayor LaGuardia. She sang the national anthem and America, the Beautiful.

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(*Continued from page* 12)

Canon, Early American Suite, and Women's Dance. Most of the music was by Rodger Vaughan, a fine pianist, who also played the accompaniments.

It is obvious that Miss Korchien is highly imaginative. But although her ideas had possibilities, that is as far as they went. One constantly awaited a climax, an anti-climax or a development that never occurred. All of the girls (Jean Beckwith, Miriam Siwek, Carolyn Gerber, and Naomi Westvelt) were expertly trained, and the credit must go to Miss Korchien's instruction. Special mention must be made of Elinor Lust-Eising's stunning costumes.

Ballet Russe Concludes

The final eleven days of the Ballet Russe de Monte Carlo brought three more ballets new to the Metropolitan stage this season. They were Bogatyri, Swan Lake and The Fantastic Toy Shop. Bogatyri was first presentd in its new and shorter version on Oct. 23. It is a choreographic legend in three scenes set to Borodin's second symphony. Both choreography and legend are almost completely swallowed up by the intensely colorful scenery and costumes of Gontcharova. Indeed, it was difficult to locate the art of such dancers as Danilova, Krassovska, Franklin, Platoff, Guerard, Zoritch and Eglevsky.

Concerning Swan Lake, one today speaks of the performers and not the ballet itself; the music and choreography are as familiar as Rachmaninoff's C sharp minor Prelude. On Oct. 26 Toumanova was the Queen of the Swans. The attempt was not entirely successful, for Toumanova's talents are not shown to best advantage in the role. She is too earthy and her movements are too sharp to suggest the fluttery and airy qualities of the part. Youskevitch was splendid in the role of Prince Siegfried.

Massine's Fantastic Toy Shop, which was presented on Oct. 28, is welcome, if only for the delightful Rossini score that has been orchestrated by Respighi. But there are many hilarious moments of pantomime and meritorious dancing. The Dancing Poodles and the Can-Can dancers (Massine and Danilova) are always sure fire, and make up for any weakness that one might find in the presentation.

Jooss Ballet to Return

Jooss fans were delighted to hear of the return engagement of this unexcelled group. They opened on Nov. 2 for a two weeks' run, with The Seven Heroes, The Big City, A Ball in Old Vienna and The Green Table. The Green Table is scheduled for every performance; other ballets to be given are Drums Sound in Hackensack, A Spring Tale, Baladde, The Prodigal Son, and Pavane.

Maracci Opens Tour in Denver

Carmalita Maracci, Uruguayan dancer, opened her American tour on Oct. 29 in Denver in Arthur Oberfelder's Greater Artists Series. She is making her first American transcontinental tour and is assisted by Paul Godkin and an ensemble of girl dancers. A tour of 50 cities has been arranged for her by F. C. Coppicus, who managed the late Argentina, Maracci will appear in New York, Hartford, Philadelphia, Annapolis, Newport News, Washington, Pittsburgh, East Lansing, Rochester, Chicago, St. Paul, Topeka, Colorado Springs, Butte, Pocatello, Kalispell, Walla Walla, Olympia, Tacoma, Seattle, San Francisco, San Diego, Fresno and Los Angeles.

* * *

With the reopening of his studio this season, Jan Veen finds that more and more Bostonians are becoming dance-conscious. Although many of his students are preparing themselves for serious careers in the dance, the desire for streamlining the figure has made it necessary to form classes for non-professionals. Exercises for posture, relaxation, elasticity, and vitality are stressed for the layman's course.

In the professional courses, the Workshop idea is encouraged. Children and adults have the opportunity to test their ability in the art of choreography, and advanced students give lecture-demonstrations in Boston and nearby towns.

Photo by Barbara Morgan

MARTHA GRAHAM and MERCE CUNNINGHAM

in Letter to the World. A photographic recording of Miss Graham's dance creations has been compiled by Barbara Morgan, describing pictorially the moods and continuities of the dancer's repertoire.

6 New York Programs on Joseph Szigeti's Schedule

Opening the Town Hall Endowment Fund Series on Nov. 5, Josef Szigeti, violinist made the second of six New York appearances this season. On Nov. 19 he assists Olyn Downes, in the latter's lecture-recital at the Junior League clubhouse; Dec. 28 is soloist with the New York Philharmonic-Symphony, Mitropoulos conducting, in a Busoni Memorial program; Feb. 25 gives a Carnegie Hall recital; and March 15 is soloist with the New Friends of Music Orchestra, Fritz Stiedry conducting. On Oct. 9 he gave the first orchestral performance of Ernest Bloch's Baal Shem with the New York City Symphony.

Stewart Opens Season As Conductor and Soloist

Reginald Stewart, new director of the Peabody Conservatory of Music, in Baltimore, opened his season in Washington, D. C., and then appeared as conductor of the New York City Symphony. He followed this with recitals in Hazelton and Pottsville, Penna., and then returned to the New York podium for two more guest appearances with the orchestra.

On Nov. 25, Mr. Stewart is soloist with the Chicago Symphony. Next month he will be heard as conductor-soloist with the Oklahoma Symphony, as conductor in two programs of the Ford Hour, gives a recital in Topeka and also conducts the Detroit Symphony Orchestra.

Other engagements this season include recitals at St. Catherine's, Ont., Hutchinson, Kan., Taunton, Mass., Nashua, N. H., Lewiston, Me., and St. Paul, Minn. He fulfills two engagements as soloist with the New York Philharmonic-Symphony Society and another with the Fort Wayne State Symphony.

2 Networks Sign with ASCAP

Music controlled by the American Society of Composers, Authors and Publishers returned to the channels of the National Broadcasting Company and Columbia Broadcasting System on Oct. 30. On the previous day officials of the radio organizations signed identical contracts. These provide that the two chains shall pay 2¾ per cent of net receipts from network commercial programs. Managed and operated stations of both systems will pay 2¼ per cent. The original demand of ASCAP was for a flat 7½ per cent of network receipts for commercial programs. ASCAP music had been off the two chains since Jan. 1.

Koussevitzky to Premiere New Suite by Achron

Isidor Achron's recently completed Suite Grotesque will be given its world premiere next month by the Boston Symphony with Serge Koussevitzky conducting. It comprises five dances.

Zerffi Pupil Is Soloist at Ship Church Service

Anna Falasca, coloratura soprano, artist-pupil of William A. C. Zerffi, was soloist at the Church Services on the battleship North Carolina, Nov. 2. She sang With Verdure Clad from Haydn's Creation and the Bach-Gounod Ave Maria.

Margaret Smith in Church Post

Margaret Henderson Smith has been engaged to sing with the choir of the Brick Church, New York, under the direction of Dr. Clarence Dickinson for church services and oratorios. On Nov. 3, she was soloist for Golden Hill Chapter, D.A.R.

LITTLEFIELD BALLET IN A HUDDLE

discussing not football but a new bit of choreography which the ensemble, directed by Catherine Littlefield, presents during the Chicago Opera season when it provides all dance sequences for the operas.

Photo by Lucas & Monroe

MAURICE EISENBERG,

cellist, directed the seminar for teachers and advanced students in cello recently conducted by the Griffith Music Foundation in Newark, N. J. James Friskin was in charge of the piano seminar, Virgil Thomson that in composition, Louis Persinger in violin and Leon Rothier in voice. Marcia Davenport and Alan Lomax addressed the general session.

Hofmann As Soloist Among N.Y. Orchestral Offerings

(*Continued from page* 11)

Doris Doe Sings Novel List

A member of the Metropolitan Opera, Doris Doe, American contralto, eschewed all operatic fare and demonstrated that a song recital need not comprise orthodox numbers to be interesting when she appeared in Town Hall on Nov. 3 with Hellmut Baerwald at the piano. Such a program as Miss Doe offered necessitates well-grounded musicianship, interpretative ability of the highest type and sensitive and stylistic understanding. Such she proved to possess and if any one would cavil at her list, it was solely because a dark hue marked most of her vocal work. Starting with a Virgil Thomson Dirge, from Webster's White Devil, with a moaning chordal accompaniment setting the mood, Miss Doe sang two Britten numbers, As It Is Plenty and Nocturne from W. H. Auden's On This Island with marked feeling. Thomson's Preciosilla, recitative and aria, was followed by four Pfitzner items. Miss Doe's offering of Abschied made many wonder at the apparent neglect of this number by other singers. Here was complete artistry. Debussy's Proses Lyriques provided four contrasting numbers, all easily accomplished and the final group offered two Hugo Wolf and two Richard Strauss songs. If a singer merited applause at any time, it was Miss Doe for her admirable program and the manner in which she sang it. Needless to say an ovation resulted.

Lola Hayes Heard

Lola Hayes, Negro mezzo-soprano, with William Lawrence, composer-pianist assisting, was presented in Town Hall on Nov. 2 by a group of organizations. Songs in French, English and German, an operatic aria and several Spirituals, arranged by Mr. Lawrence, comprised her list. The audience was keenly receptive and several encores had to be given.

Philharmonic Honors Dvorak

In commemoration of Dvorak's 100th birthday anniversary, John Barbirolli graced his Oct. 26 program (Sunday afternoon Carnegie Hall concert of the Philharmonic Orchestra) with the Bohemian master's New World Symphony, abidingly one of the most beloved of all works in that form.

The performance had charm, feeling and rhythmic buoyancy, and won warm-hearted approval from the listeners.

Josef Hofmann repeated his lovely playing of the Beethoven G major piano concerto, and was received with as much applausive acclaim as on the previous Thursday evening, a performance hereintofore reviewed.

The merry and mellifluous Polka and Fugue from Weinberger's Schwanda closed an altogether delightful program with the orchestra at its elevated best.

MARIA MAXIMOVITCH, soprano, with Gibner King at the piano, and Felix Labunski, guest lecturer for her recital on Russian Art songs, in Carnegie Chamber Music Hall on Nov. 13. Mme. Maximovitch will have Maurice Abravanel as lecturer on French art songs, Nov. 18.

Children's Series Starts

The annual New York Philharmonic-Symphony Young People's Concerts at Carnegie Hall, founded by the late Ernest Schelling and conducted since his death by Rudolph Ganz opened on Nov. 1 with Sondra Bianca, youthful pianist as soloist.

Dr. Ganz' personality is excellent for this series. His sincerity conveys itself to his hearers and he becomes more than just a lecturer-entertainer. The numbers given were representative, including Bach, Mozart, Beethoven, Tschaikowsky and Richard Strauss. Till Eulenspiegel's Merry Pranks was particularly spirited.

Outstanding was the playing of young Miss Bianca in the first movement of the Mozart D minor concerto. This ten-year old pianist has an interpretative comprehension beyond her years. This young lady will bear watching. Her listeners were spontaneous in their response and called her back enthusiastically many times.

Dr. Ganz presented a subscription to the Young People's Concerts to Peter Palazzo, winner of the program cover design contest. Other prizes of individual tickets went to Claire Nicholas, Robert Gatje and Mae Cantor.

Philharmonic and Casadesus

Philharmonic patrons of the Sunday afternoon concerts at Carnegie Hall heard on Nov. 2 two works performed the week before at the Thursday and Friday sessions, Mozart's early symphony in G minor and Ravel's piano Concerto for the left hand alone, played by Robert Casadesus. A review of those performances may be found in another part of the department.

On the present program the "new" number was Mozart's C minor piano Concerto, with Casadesus' presence at the piano. He gave a devoted and sensitive musical reading, but this reviewer felt that a smaller scale of dynamics might have been closer to the nature of some of the work, which of course was not written for the modern instrument with its treble sonority and heavy bass tones. However, the first movement of the Concerto is weightily dramatic and perhaps that is what Casadesus had in mind with his stressful proclamation of it. Later he gave ample proof that he also possesses a lighter hand and softer sentiment and enchanting moments resulted. Barbirolli furnished ideal accompaniments and his interpretation of the fragrant Mozart score was an unqualified delight.

Hilde Somer Returns

Youthful temperament and exuberance which need only discipline to be used advantageously were displayed at the recital of Hilde Somer, 19-year old pianist, at her Town Hall recital on Oct. 20. The Viennese player made her debut in Carnegie Hall some three years ago under the sponsorship of Eddie Cantor and since that time has been working with Rudolf Serkin at the Curtis Institute. There were abandon and virtuosity in her playing, although she proved capable of skilful nuancing and sensitive musicianship, especially in Schubert's Wanderer fantasy and two of the four Chopin etudes. Likewise in Debussy's La fille aux Cheveux de Lin there was refined playing. But she appeared more interested in unbridled dramatic and energetic displays of speed and sonority. Two Liszt works, Bach's A minor fantasy and fugue, and Beethoven's G major sonata, op. 31, No. 1, were her other numbers. The audience revelled in her dynamic delineations.

Carlos Alexander's Debut

Possessed of a fine sense of musicianship and a noteworthy bass-baritone voice, American-born Carlos Alexander, youthful member of the Opera de Mexico, made an impressive debut at Town Hall on Oct. 21. In a diversified program Mr. Alexander did admirably. His appropriate attack, even breath and calculated nuances were clearly evidenced in arias by Handel, Gluck, and Verdi—from Israel in Egypt, Iphigenia in Aulis, and Don Carlos, respectively. The singer's vocal equipment was employed to best advantage in Schumann's cycle of songs from Liederkreis, Op. 39, and in pieces by Debussy, Borodin, Moussorgsky, Wolf and Strauss. A large audience, cordially disposed, insisted on encores. Competent piano assistance was offered by Paul Weiner.

Anatole Kitain in Standard List

The Russian pianist, Anatole Kitain selected standard works for his Carnegie Hall recital on Oct. 21. Opening with the Beethoven C minor Sonata, he played Schumann's Carnaval, three Etudes by Debussy, a Prelude and Etude by Rachmaninoff, a Chopin group consisting of the Barcarolle, two preludes, the F minor Mazurka and two etudes. Liszt's Sonetto del Petrarca (No. 123) and Mazeppa (one of the Etudes d'Execution Transcendante) concluded the program.

Although Mr. Kitain was not exactly at ease in the Beethoven, he came steadily into his own as the evening progressed. In the Schumann he displayed a warm tone and a notable legato, and the technical passages were brilliant. He was recalled many times.

Ernest McChesney in N. Y. Debut

After touring in recitals and appearing as Romeo with the Chicago Opera, Ernest McChesney, personable American tenor, made his New York debut in a song recital at Town Hall, Oct. 22 Following airs of Donaudy and Scarlatti, two airs from Handel's Messiah were effective, as Mr. McChesney has dignity and sense of style. The German group included works of Weingartner, Marx and Strauss, sung with considerable poise and discrimination, after which E Lucevan le Stelle from Tosca gave a sample of his ardent operatic style that was warmly applauded. French songs by Fauré, Franck, Duparc and Fourdrain were included in his third group, clearly sung if not always impeccable in diction. Mr. McChesney had some of his best successes in the final group, including Hageman, Jacques Wolfe, Giannini, Cecil Sharp and Orvis Ross songs—the last contributing a MS. work, London Bridge, dedicated to the singer. Arpad Sandor was a fine and subtle accompanist.

Brooklyn Institute Opens Season

The Brooklyn Institute formally launched its new season in the Brooklyn Academy of Music on Oct. 22 by presenting a young artists' concert. Jas. G. McDonald, president, following a brief program by the band of Alexander Hamilton H. S., discussed the plans for the year and referred to the contemplated series of five concerts by the newly created Brooklyn Symphony Orchestra of 60 to 65 players under John Barnett, Gerald Warburg and Carl Bamberger. He also explained that the Internal Revenue Department had decided the subscriptions of the Institute were not affected by the new tax law.

Leon Kushner, youthful pianist, played items of Scarlatti, Mendelssohn, Ravel and Bartok in scintillant manner and was followed by Giorgio Ricci, cellist, brother of Ruggiero Ricci, violinist. Bernard Frank was a forceful accompanist for the cellist in Tchaikovsky's Variations on a Rococo Theme, played with good tone and facile technic. Helene Figner, mezzo-soprano, offered several Brazilian numbers, the best of which was Cearense's Caboca Bonita in an arrangement by her accompanist, Jean Berger, where complete agreement of the participants was manifest.

Ethel Kramer, young violinist heard on the NBC Children's Hour, had Berthé Rich as collaborator in Tartini-Kreisler, Paganini-Vieland, Kreisler and Wieniawski numbers, all played with small tone and in pyrotechnical fashion.

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Anne Brown, soprano, divided her contributions into two parts and Lois Bannerman, brilliant young harpist, played Handel's Harmonious Blacksmith, Pierné's Impromptu Caprice and three Salzedo numbers, all with admirable technic and musicality. Two Schubert Lieder, the Pleurez aria from Massenet's Le Cid and songs of Wintter Watts, Hall Johnson and William Rhodes made up Miss Brown's program, in which Herbert Kingsley was at the piano. Singing with precise diction, sensitive musicianship and notable tonal clarity, Miss Brown proved the old adage that the best is at the last.

Marisa Regules Makes Debut

The twenty-four year old Argentinian pianist, Marisa Regules, made her debut in Town Hall on Oct. 24 in a program virtuoso in calibre. From the first notes of the Bach-Busoni Toccata in C it was evident that she is a well-schooled artist with definite leanings toward the grand manner. In the Liszt Sonata, Miss Regules did astounding technical things. Her rendition of the A flat Polonaise of Chopin was as stirring as one is likely to hear all season. Not only has the young pianist poise and control, but real individuality despite the objective approach she adopts. The final quarter of the recital was devoted to South American and Spanish music by Buchardo, Williams, Ginastera and Albeniz, all played pianistically and colorfully, and all performed with virtuosic abandon.

Aleksandr Helmann Plays

Reappearing in New York after several years' absence, Aleksandr Helmann, 29-year-old Russian pianist, gave a program of interesting makeup in Town Hall on Saturday afternoon, Oct. 25. He has a superlative technic and skill in making the most formidable passages sound velvety, though executed with utmost clarity and precision. Perhaps the young artist has not completely related the interpretative and mechanical sides of his art. At any rate, his performances on this occasion seemed over-subtle and small-scaled. The Bach Italian Concerto was done with pearly, bright tone qualities. Though unfolded with finesse, Schubert's Impromptu in B flat major seemed to lack some of the abandon and warmth of this music. Chopin's Sonata in B minor had uniform loveliness of tonal sheen and considerable atmospheric charm, but not the larger note of tragedy. The Ernest Bloch Sonata (1935) is a vigorous work; both in this and Ravel's Gaspard de le Nuit, Mr. Helmann revealed other facets of his playing. The audience was large and called for encores.

Cathalene Parker in Debut

With a pianist and harpist as associates, Cathalene Parker, young mezzo soprano, made her debut at Town Hall on the afternoon of Oct. 26. Anne Everingham was the satisfying harpist and Karl Kritz the not so satisfactory pianist. The newcomer offered arias of Pergolesi, Handel and Legrenzi, four Lieder by Brahms where interpretative gifts not completely realized were displayed; arrangements of Breton, Hebridean and Irish folk songs; the invocation from Peri's Orfeo, with harp accompaniment and a group divided between Debussy and de Falla. The newcomer at the outset was somewhat tense in her vocal production and seemed freest with the harp. There is depth and richness in the middle and lower register if the upper tones were somewhat forced and lacking in clarity. The Peri was especially ably performed. Her audience was large and effusive.

PLAYING TUNE OF FREEDOM

Ellen Ballon, Canadian pianist, with a prized possession, a compact made in the shape of a tiny piano. The striking of the first chord in Beethoven's Fifth, currently known as the "V for Victory" Symphony, releases the opening spring.

Photo by James Kriegsmann

EGON PETRI

gives his first New York recital of the season on Nov. 24 when he appears in Town Hall under the auspices of the Cornell Women's Alumnae Club with Dorothy Sarnoff, soprano and Bruce Boyce, baritone. Dr. Petri, a member of the Cornell faculty, has been heard this season with the Harrisburg (Penna.) Symphony, with the Richmond (Va.) Symphony, in recital at Selinsgrove, Penna., Red Springs and Milledgeville, Ga., and under the auspices of the Association of American Colleges.

Norma Boggiano in Bow

In the North Ballroom of the Hotel Astor, the young soprano, Norma Boggiano made her debut with participation in an operatic concert on Sunday afternoon, Oct. 26.

Miss Boggiano showed decided aptitude and excellent promise, with a fresh voice of agreeable quality, intelligent delivery and faithful adherence to style. She shone particularly in a warmly felt performance of Depuis le jour (from Charpentier's Louise) and in the duet Pura siccome un angelo (from Verdi's Traviata) sung with baritone Raoul Nadeau. Furthermore, Miss Boggiano revealed a surprisingly extensive repertoire for a debutant, as she took part also in duets from Madame Butterfly, Traviata (Parigi o cara) Manon, Pagliacci, and one by Cesare Sodero; and quartets from Martha and Rigoletto. Her partners in those numbers were Edith Herlick, mezzo-soprano, Horace Brynson, tenor, and Raoul Nadeau, baritone. Eugene LePique presided ably at the piano. A large audience rewarded Miss Boggiano and the other artists with eager applause, and an imposing array of floral offerings found their way to the stage.

Loewe at the Piano

It comes as something of a surprise that Frederick Loewe is an accomplished pianist, for hitherto he has been known publicly in New York only as a gifted and successful composer in the lighter musical fields. However, Loewe's earlier career (he is in his late twenties) started in Vienna, and there he won considerable renown on the keyboard.

He gave an invitation recital at the Lambs Club on Sunday evening, Oct. 26, and played a varied program consisting of Beethoven's Apassionata Sonata, Thomas Scott's Sonatina (First New York hearing) Chopin's A flat Ballade, Rubinstein's C major Etude, Liszt's Rhapsody No. 12, shorter works by Albeniz, Debussy, Ravel, and two movements (first performance in New York) from the Insect Suite by Frederick Loewe.

Loewe gave an impressive account of himself, with convincing musical grasp and stylistic command, and virtuoso quality of tone and technic. He mastered the dramatic breadth of Beethoven as fully as the shimmering beauty of Debussy and Ravel. The Chopin Ballade was an especially fine essay in poetical declamation. Modern insight and feeling marked the playing of the Scott Sonatina, a well designed, colorful and brilliant composition. The Loewe opus has whimsicality and atmosphere set off with clever piano writing. The listeners, mostly men of the theatre, gave the recitalist the rich measure of applause he deserved so fully.

Nora Fauchald Returns

The Norwegian soprano, Nora Fauchald, returned to Town Hall on Oct. 26 in a program of German, American and Norwegian songs. Mozart's L'Amero Saro Costante from Il Re Pastore opened the program; this was followed by five Schubert songs and six numbers by Hugo Wolf. After the intermission there was a group shared by John Duke, Samuel Barber and Granville Bantock. Seven songs by Grieg brought the list to a close. Miss Fauchald's interpretations were always in good taste, but her expressive capacity was limited. Most successful were the Grieg songs, in Norwegian. George Morgan, the recitalist's husband, played excellent accompaniments.

Conrad Thibault Sings

The radio baritone, Conrad Thibault returned to Town Hall on Oct. 27 for his second recital. Songs in five languages (French, Italian, Spanish, German and English) were sung with such fine diction that the audience could actually detect each language. Mr. Thibault is not only a master of languages, he is also an intelligent musician who knows how to use his resources to the best advantage. His voice has a very pleasing quality.

On the first part of the program were songs by Martini, Gluck, Cesti and Durante. The Durante work, Danza, Danza, Fanciulla, received such an ovation that Mr. Thibault was forced to sing an encore; for this he chose Drink To Me Only With Thine Eyes. Brahms, Chausson, Debussy, Obradors, de Falla and a group in English consisting of works by Curran, Jacques Wolfe, Malotte and MacGimsey completed the program. Many encores were demanded by the large audience. Alderson Mowbray's accompaniments were commendable.

Jere Collins in Vocal List

The understanding accompaniment of Arpad Sandor heightened the musical interest of the song recital given by Jere Collins, baritone, Oct. 27, at Carnegie Chamber Music Hall. Mr. Collins' program included songs by Erich Wolff, Poulenc, Tchaikovsky, a group of Chinese songs and an American group. Of the Wolf songs, Mr. Collins was most pleasing in Maria und der Schiffer; of Poulenc's, in Invocation, and in Tchaikovsky's At the Ball and At the Window. Bunya-Ko's Feast of the Head-Hunters, Mrs. H. H. A. Beach's On a Hill and Cowan's Border Ballad exhibited Mr. Collins' feeling for drama and his attention to dramatic detail.

(*Please turn to page* 16)

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Recitals in New York

(Continued from page 15)

William Kapell in Naumburg Recital

At a Town Hall recital under the auspices of the Walter W. Naumburg Foundation, on Oct. 28, William Kapell, a young American pianist, proved his worthiness as winner of the Naumburg award. Beginning with the Bach C sharp minor prelude and fugue and the A minor suite, the program continued with the Brahms C major, Op. 1, sonata, five Chopin numbers and a concluding group of Rachmaninoff, Medtner, Shostakovitch, and Albeniz.

An amazingly facile technic leaves Mr. Kapell completely free to give play to his sensitive imagination and keen musical insight. He has a wide range of color effects, good tonal quality, and excellent feeling for line and mood. The Brahms sonata was the highlight of the program.

Bernhard Weiser Makes Piano Bow

A New York recital by Bernhard Weiser, young pianist, originally from Utica, revealed commendable gifts on the technical side and won the respectful attention of a sizable audience at Town Hall, Oct. 23. Mr. Weiser played the Bach French Suite in E major, No. 6, with easy command of its technical factors. He did not give much intimacy to the suite, nor dwell upon the rare harmonic color that may be given to certain of the movements. In the stormy Brahms sonata in C major, Op. 1, No. 1, Mr. Weiser seemed more in interpretative vein. He gave atmospheric, dramatic mood to the *andante*, with especially poetic accents in certain pages. He encompassed the work's excessive mechanical demands somewhat nonchalantly, notably in the taxing finale. A Chopin group, including the Barcarolle, was followed by Ondine's Ravel, six Visions Fugitives of Prokofieff and the Mephisto Waltz of Liszt. The audience responded warmly.

Robert Nicholson, Baritone, Sings

Robert Nicholson, Australian baritone, who was brought to this country by Richard Crooks was the artist presented in the Tuesday Evening Recital Series at the Barbizon Recital Hall on Oct. 28. Mr. Nicholson has a large and full voice which he uses with skill and musical understanding. His program included songs by Haydn, Handel, Schubert, Mousorgsky, Rimsky-Korsakoff, Rachmaninoff, Remick-Warren, Hageman, Hill and James. Marjory Meyer was at the piano.

Inter-American Fiesta Held

Carolina Segrera, soprano; Carlo Morelli, baritone; the Yale University Glee Club; Marisa Regules, pianist; Roberto Soto, with Adolfo Giron, Mexican composer, assisting; and Juan Arvizu, with the CBS Tipica Orchestra conducted by Alfredo Antonini, participated in a gala Inter-American Music Fiesta at Carnegie Hall on Oct. 28. John Erskine was master of ceremonies and Mrs. William F. Gibbs headed the committee of Inter-America House, under whose auspices the program was given. CBS broadcast the event for listeners in the other Americas.

Henrietta Schumann's Pianism

Long heard on the radio (where she played over 50 piano Concerti in several seasons) Henrietta Schumann made her major solo appearance in a Carnegie Hall recital the evening of Oct. 29.

The young American artist presented a decidedly unconventional program including such unfamiliar material as Sonatas by Prokofieff and Rachmaninoff (B flat minor) Prelude and Fugue by Taneyeff, Prelude and Fugue by Buxtehude-Zadora, the concert-giver's own transcription of a Bach Chorale, and two other rarely heard examples, Kuenstlerleben by Johann Strauss-Godowsky and Liszt's Harmonies du Soir. For the rest there were Debussy's Prelude, Sarabande and Toccata; Schumann's Bird as Prophet and Novelette in D; and Brahms' Intermezzo in E flat minor.

Miss Schumann's outstanding gifts as an executant were at once in evidence with her adroit and virile handling of the Prokofieff Sonata which excepting some brief lyricism is mostly showy music filled with precipitous writing. The player found also the valiant and somewhat swaggering interpretative utterance required for the music.

The two fugued pieces are unimportant material but were set forth deftly. Miss Schumann's own version of Bach's Wachet auf, ruft uns die Stimme proved to be cleverly contrasted and nuanced so as to offset the repetitiousness of the original.

Rachmaninoff's Sonata is not of his best output but shows many of his wonted characteristics in romantic sentiment and brilliant technical idiom. Miss Schumann delivered the opus *con amore* with appropriate sweep and power, but also lyrical beauty of tone in the quieter moments.

A smaller scale of dynamics than she employed would have helped the Debussy section, but it was wholly satisfactory in the resonant chord episodes of the Liszt composition.

Astonishing skill of fingers and wrists marked the performance of Godowsky's transcription with its contrapuntal intricacies, but nevertheless Miss Schumann kept the themes in clear outline and gave them their intended Viennese lilt. Enthusiasm rose to a high pitch after the dazzling finale, and three encores resulted, Godowsky's Alt-Wien, Rimsky-Korsakoff's Bumble Bee and the recitalist's own elaborate transcription of Foster's Swanee River.

Hazel Griggs and Mary Lehnerts Heard

A program of American music ranging from very early to contemporary works was the interesting evening offered by Hazel Griggs, pianist, and Mary Frances Lehnerts, mezzo-contralto, in Carnegie Chamber Music Hall on Oct. 29. Composers represented were Parker, Damrosch, Foster-Nordoff, Guion, Dencke, Peter, Hopkinson, MacDowell, Watts, Ives, Tuthill, Crist, McArthur, Branscombe, Gershwin, Farwell and Griffes. There was a wide variety of color and style and the two young artists' interpretations proved that they were alert to this. Miss Lehnerts has a rich voice. Miss Griggs is a dependable pianist, capable of projecting the musical content of her selections with understanding. George Trovillo was the accompanist for Miss Lehnerts.

The Songful Rachmaninoff

A novelty in piano recital programs was presented by Sergei Rachmaninoff at his Carnegie Hall matinée on Nov. 1 when he wound up the concert with a group of seven famous songs in piano transcription. Not that piano versions of songs have not previously been heard at recitals, but memory does not recall that so many of them made their appearance on a single occasion.

The seven were Rachmaninoff's own Lilacs, The Trout and Serenade, Schubert-Liszt; Contrabandiste, Schumann-Tausig; Maiden's Wish and The Return Home, Chopin-Liszt, Lullaby, Tschaikowsky-Rachmaninoff. For good measure, there was the concluding Kreisler-Rachmaninoff Liebesfreud, transferred to the piano from its original violin form. It is somewhat regrettable that at least one example of Godowsky's monumental transcriptional art was not represented, for he had no superior in that domain.

Rachmaninoff, in his best vein, played all the transcriptions delightfully, with a wealth of tonal variety and beautiful observance of melodic contours.

Another but larger transcriptional essay was Rachmaninoff's own keyboard arrangement of Bach's E major Partita for violin solo, with the familiar Prelude and accompanying Gavotte and Gigue. The workmanship is musicianly and illuminative and the performance was deft and spirited.

Mozart's A major Variations opened the program serenely in crisp articulation and proper rococo style. A broad and authoritative interpretation of Beethoven's last Sonata (C minor) and an affectionate and whimsical one of Schumann's F minor Novelette were numbers that demonstrated other high gifts of the eminent Rachmaninoff. Of course he was honored with deserved plaudits and encores.

RUGGIERO RICCI, violinist, gives his only New York concert of the season on Dec. 12 at Carnegie Hall for the benefit of the American Committee for Christian Refugees and the Student Assistance Fund of the Parnassus Club. On Dec. 3 he appears in the Brooklyn Academy of Music series.

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Philadelphia Orchestra and Opera Hearings Attract Large Audiences

PHILADELPHIA.—The Philadelphia Orchestra concerts of Oct. 24 and 25 were conducted by Eugene Ormandy. Mr. Ormandy's transcription of the Handel Overture in D minor opened the program, followed by the Mozart symphony in D major (K 504).

Three Pieces for Orchestra by Roy Harris (Dance Tunes for Strings and Percussion, Evening Piece, and Dance Tunes for Full Orchestra) were a novelty. They are modern in content, but cleverly written and orchestrated, and short enough to hold the interest. The Walk to the Paradise Garden from A Village Romeo and Juliet by Delius, was an interesting and pleasing work, well played. The Moussorgsky Pictures at an Exhibition, in Lucien Cailliet's transcription, were the closing part of the program, with their wealth of orchestral coloring, and moments of great beauty and humor.

Chenier Launches Opera Season

The Philadelphia La Scala Opera Company, Francesco Pelosi, General Manager, opened the grand opera season here with an excellent performance of Andrea Chenier, on Oct. 30. Bernardo De Muro, veteran tenor, noted for his interpretation of this title role, more than justified his reputation. He was in fine voice and from the "improvisation" of the first act, to the "poem" of the last act, his voice was smooth and clear, while his delineation of the role was all that could be asked. Two singers of much operatic experience abroad, but new to Philadelphia's audiences, were Elda Ercole, dramatic soprano, as Madeleine, and Giovanni De Surra, a native of Pennsylvania, as Gerard. These singers filled their roles more than acceptably. Ardelle Warner made much of the role of the blind Madelon, successfully achieving the characterization of the old woman vocally and histrionically and was applauded for her work. Another minor character part which won approval of the audience was Sonia Essen's portrayal of the role of Bersi, the mulatto. Shirley Edwards, Walter Stafford, the veteran Francesco Curci, Theodore Bayer, Constanzo Sorvino and Mildred Martin also did well. Angelo Canarutto was the excellent conductor, and Benjamin Altieri the stage director.

Berl Rotfeld, 12-year-old pianist, and pupil of Louis Kazze, gave a good recital in the Ethical Culture Society auditorium, on Oct. 31, playing works of Haydn, Bach, Beethoven and Chopin, with praiseworthy technical and tonal equipment.

Students' Opera "Streamlines" Carmen

The Students' Opera Company, Diana Irvine director, presented a "streamlined" version of Carmen, on Nov. 3 in the Plays and Players Theatre. This group is open to advanced voice students of the Philadelphia area, having the necessary talent and training. It was organized to give young operatic aspirants a chance for some operatic experience, which may possibly lead to higher fields. Konrad Neuger, chorus director of the Metropolitan Opera Co. Chorus, has been secured to train these young singers for these operas being given this season.

The versions hold the thread of the story, and retain most of the arias and concerted numbers, omitting the choral passages, and many other parts which require a large company to give. Sherwood Angelson as Don Jose gave a very fine portrayal of the part, both vocally and dramatically. Destal Thornbury as Carmen was better vocally and in her acting than many Carmens seen in the large companies. She is the most personable one that has been seen here in many a year, and if she overacted in some parts, it could be forgiven. Her voice is rich and vibrant, and for the most part well used. Floralee Thomas, a very young Micaela, sang with sweetness of tone, and acted the role adequately. More vocal and dramatic training will add to her effectiveness. Others also appearing in the cast to creditable advantage were Joseph Kotzin, Harry Buten, Donald Trexler, Hildegarde Walker, Dorothy Overholt, Oliver Bennett, and Bartram Glass. Mr. Neuger provided the accompaniment on the piano, as well as directing the soloists.

M. M. C.

ALDEN EDKINS

Baritone Aids in Composing Hymn for Latin American Indians

Alden Edkins, NBC baritone, recently assisted in "authoring" a "traditional" hymn of the Mesquite Indians. Mr. Edkins and Paula Heminghaus were preparing a program in the Good Neighbor series of NBC and Nicaragua was to be the country honored. Werner Marx, of the Morava Evangelica Mission in Nicaragua, sent Wyllis Cooper, author of the script, a poem written in the Mesquite Indian language and explained it was sung to the tune of a well-known gospel hymn. Señor Marx said it was destined to be a traditional hymn and asked if it could be sung.

Miss Heminghaus and Mr. Edkins are both linguists and easily prepared the text. At almost the last moment, it was discovered the hymn could not be used because of license difficulties. The two singers and Ernest Watson, composer, immediately set to work and arranged a new setting for the radio program.

When Señor Marx was asked how the Indians received this "traditional hymn," he replied that they "definitely prefer your composition." He congratulated the singers on mastering the difficult language and asked if it would be possible to receive a copy of the hymn. Singers and composers immediately sent the original autographed score; the Indians now have their "traditional hymn."

Robeson in Reading

READING, PENNA.—Rajah Theatre was filled on Oct. 16 by the first Haage concert series audience. Paul Robeson, Negro baritone, was the feted soloist. Robeson's program, supplemented by a list of encores of almost equal length, included Negro spirituals, a group by Moussorgsky, and other composers. With Lawrence Brown at the piano, the singer pleased a very responsive audience. Clara Rockmore appeared as assisting artist, performing effectively on the Theremin. Her accompanist was William Schatzkamer.

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HENRIETTA S

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NEW YORK TIMES,
OCT. 30, 1941

SCHUMANN RECITAL AT CARNEGIE HALL

American Pianist Presents the Rachmaninoff Sonata in B Flat Minor on Her Program

PROKOFIEFF WORK GIVEN

Sonata Opens Performance —Continues in Russian Vein With Taneieff

Henrietta Schumann, young American pianist, who has appeared extensively on the radio and in concert, appeared in recital at Carnegie Hall last night. Choosing for her program several works that are not played in season and out by piano recitalists, she elicited approving tributes from a large audience.

Miss Schumann is a young musician who possesses a modern technique that combines brilliance and breadth of effect. Her tone is strong and big, and she seeks for the grand line and resplendent colors in her interpretations. Such an approach and such a technique are invaluable when placed at the disposal of a work like Rachmaninoff's Sonata in B flat minor, for this is music that does not appear on many programs and it demands much of the interpreter.

The young pianist began, not with the customary items by Bach, but with a sonata by Prokofieff. Then, continuing in the Russian vein, she played a Prelude and Fugue by Taneieff. She followed with Bach, playing her own arrangement of the Chorale from "Wachet auf, ruft uns die Stimme." Zadora's transcription of Buxtehude's Prelude and Fugue was another work in the old contrapuntal vein.

After the Rachmaninoff sonata, Miss Schumann played shorter works by Debussy, Schumann, Brahms and Liszt and ended with the difficult and exacting Godowsky arrangement of Johann Strauss's "Kuenstlerleben."

At one point in the evening, the hall's public address system went on as Miss Schumann began to play. Showing the poise of her experience, she stopped playing, without being flustered; she explained the difficulty to the audience, and resumed when the loudspeakers were disconnected. Miss Schumann proved that her piano-playing needs no such support.

NEW YORK JOURNAL-AMERICAN
OCT. 30, 1941

Henrietta Schumann Gives Recital

By GRENA BENNETT.

Henrietta Schumann, pianist, long a favorite on radio programs, was last evening's recitalist at Carnegie Hall. Her program was largely Russian and began with a brilliant performance of Prokofieff's Sonata, a prodigious work in which involved technical problems were tossed off with the utmost ease.

She had just begun that number when a supposed inactive amplifier sent a siren note into the hall, causing the pianist to pause and complain.

She made a brave second start and, under the circumstances, acquitted herself magnificently.

Taneyeff's Prelude and Fugue was that sort of a composition more interesting to the performer than to the listener—a redundant and heavy piece of writing.

The outstanding quality of her reading of the Bach Chorale was the effective use of overtones. In that number the hearer missed the profound diapason tones of the bass.

Miss Schumann who painted most of her interpretations in bold tonal tints possesses a splendid technical equipment and exceptional power for a woman pianist.

The program devoted a long description to a particular note (wrong or correct according to the composer) in Rachmaninoff's B flat minor Sonata which occupied the second section of the program.

CHUMANN

nce and breadth of effect. Her tone is strong and
he seeks for the grand line and resplendent colors
—*New York Times*
rpretations."

adornment of the first rank of women pianists. An
style, sensitive and perfectly controlled dynamics,
nct and effortless technique." —*(J. S.) Cue Magazine*

ng, besides displaying entire technical skill, was in-
—*New York Herald Tribune*
listen to."

NEW YORK WORLD-TELEGRAM,
OCT. 30, 1941

ss Schumann Gives Recital

nist Plays gram Off in Track

She Reveals Wide Range of Tonal Color

ROBERT BAGAR.

ta Schumann had barely the keys of the piano in Hall last night when the mplifying system or went skittish. Out of came the well-known tic vibration and a huge, ote soared out over the n.

Schumann, calmly and n grace, stopped playing, the audience and said, ne, but something seems one wrong here." She k into the wings and came out again. The e over. The music began.

* * *

Main Track.

nist, who has won quite g through her radio ap- , gave her first recital in e. And, commendably, d to play a program off track.

rcurial Prokofieff Sonata ge proceedings and in order came the Tanyeff Prelude and Fugue, her own transcription of the Bach Chorale from Wachet auf, ruft uns die Stimme, a Buxtehude Prelude and Fugue, as arranged by Zadora, and the Rochmaninoff B Flat Minor Sonata. That was up to the intermission and not including encores, of which there were several.

Henrietta Schumann.

The latter half of the evening offered pieces by Debussy, Schumann (Robert), Brahms, Liszt and the Strauss-Godowsky Kuensterleben.

* * *

Considerable Technic.

Miss Schumann performed with considerable technic, revealing a wide range of tonal colors and, in general, a workmanlike understanding of her subjects. Regrettably, her pedaling often interfered with her interpretative purposes, causing many a clash between contrasting harmonies in successive phrases.

The Tanayeff Fugue, a light, lacy and fleet piece of writing came off beautifully, as did most of the lyricism in the slow movement of the Rachmaninoff. There were other credits. The large audience applauded the personable young artist cordially.

Steinway Piano

ersonal Representative: JAYE NORRIS WILLIAMS,
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NEW YORK HERALD TRIBUNE,
OCT. 30, 1941

Miss Schumann Gives Recital at Carnegie Hall

Plays Russian Piano Works; Miss Lehnerts and Miss Griggs Heard in Series

By Francis D. Perkins

Unlike many young pianists, Henrietta Schumann has been in no hurry to give a recital on one of New York's principal concert platforms. About fifteen years elapsed between her arrival in the United States and her first program in Carnegie Hall, played last night before a large audience, although she has given recitals in Steinway Hall and the Barbizon-Plaza, in the early 1930's, and has been heard frequently in broadcasts from the Radio City Music Hall in a repertoire including fifty or more concertos.

Miss Schumann devoted much of the first half of her program to relatively unfamiliar works by composers from her native Russia, including a sonata by Prokofieff, Sergei Rachmaninoff's sonata in B flat minor and a prelude and fugue by Taneieff, whether it was Sergius of Alexander Tancieff was not stated. The printed list also did not state which of Prokofieff's five sonatas was the first of the items in which Miss Schumann exhibited an impressive talent. It sounded as if it were an early work stemming remotely from Chopin, which after rising to several rather iterative climaxes ended not far from where it had started.

The Taneieff prelude was tuneful; the fugue, of a perpetuum mobile character, was not particularly fugal. Mr. Rachmaninoff's sonata is extensive; its ideas are characteristic of their composer, but are not among those which make the strongest claim on the memory, apart from one figure which appeared in various forms. In one of these, it became an appealing but long drawn out reverie, and the work as a whole, despite its emotional sincerity, seemed rather discursive.

The recitalist also played her transcription of a chorale from Bach's "Wachet auf" and Michael Zadora's arrangement of a prelude and fugue by Buxtehude.

Her playing, besides displaying entire technical skill, was interesting to listen to. There was largeness of style, momentum and a vigor which did not sacrifice the prevailing musicality of tone; the performance told of temperament and definite interpretative ideas. At times, although she was in command of subtlety of shading, one could note a tendency to overstress dynamic contrasts or to overaccentuate a climax, but her performance of Slavic was always expressively convincing, and the Bach chorale was played with imposing sonority.

Miss Schumann continued with Debussy, Schumann and Brahms. Liszt's "Harmonies du soir" sometimes ran to dynamic extremes, but was interpretatively persuasive. In Godowsky's version of Johann Strauss's "Artist's Life" waltz, there was much to commend, except for a tendency to lose the rhythm in drawing out certain measures. The pianist was applauded with enthusiasm.

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New York November 15, 1941 No. 3043

Closer Ties between the Americas

Almost imperceptibly, conditions are shaping to tie closer together the various countries of North and South America. The tours of United States artists and ensembles—orchestras, ballet companies and the like—have helped in creating new perspectives. The increase of touring between the continents has made these northern cousins, at one time unfavorably known as "money-grabbers," "artistic barbarians," or what-have you, seem likable, human, kindly and spirited, in the eyes of their Latin relatives.

Indicative of the greater amity developing between the United States and its Latin American neighbors are photos contained in this issue relative to the recent tour by Grace Moore, soprano.

The academic and cultural worlds of the two continents have a great deal to offer one another, too. It has been found that reciprocal student scholarships and professorial fellowships are proving good intermediaries for greater understanding. The school men return to their own lands and carry with them influences upon the youth that may bear important fruit in the years to come.

• • •

The U. S. Department of State recently announced that a number of students from the other American republics have been awarded travel grants in addition to those previously made. This brings to 43 the total number of such grants awarded by the Government of the United States under the appropriation for the fiscal year 1942. These grants were made available to persons who otherwise would not have been able to take advantage of scholarships which had been awarded them in the United States, principally through the Institute of International Education, of New York. Payment of their necessary travel expenses from their homes to this country and return has been authorized under an appropriation voted by Congress.

The allocation of these additional awards to students for study in the United States is to Argentina, Brazel, Chile, Colombia and Uruguay.

Conversely, the State Department announces that in accordance with the provisions of the Convention for the Promotion of Inter-American Cultural Relations, panels of graduate students from our country have been submitted to the American republics named.

Each government receiving a panel has the privilege of selecting two persons, from the five nominated, to receive fellowships.

The graduate students from the United States are chosen for nomination by a Committee on Exchange Fellowships and Professorships working in connection with the Department of State and the United States Office of Education, Federal Security Agency. The lists of nominations are then submitted to the governments of the countries which have ratified the Convention for final selection by them.

• • •

The expenses involved in the exchange of students are shared by the participating governments. The nominating governments pay the round trip travel costs together with other incidental expenses. The receiving government pays for tuition, subsidiary expenses and board and lodging at the institutions in which the visiting students are enrolled.

Exchange professorships are administered by a different method. From the applications received a complete list of professors available for exchange services from the outstanding universities, scientific institutions, and technological schools of the country is prepared by the Department of State and communicated to each of the other ratifying governments each alternating year. From this list each of the other countries arranges to select a visiting professor who is then assigned to give lectures in various centers and to conduct regular courses of instruction or pursue special research in some designated institution. It is further expected that these professors will, in other appropriate ways, promote better understanding between the co-operating nations.

• • •

All expenses incident to the exchange of professors are met by the sending government. Such expenses include travel to and from the country to which exchange professors are sent, as well as maintenance and local travel costs during the period of residence in the foreign country.

"The primary purpose of the exchange program of students, teachers and professors is to develop a more realistic understanding between the peoples of the western hemisphere," the Department of State says in an announcement.

"By emphasizing the essential reciprocity of cultural relations, the exchanges are designed to make available to the people of the American republics a more accurate knowledge of progress in the fields of the humanities, social sciences, natural sciences, law, medicine, pharmacy, journalism, technology, engineering and other studies.

"This official exchange of students and professors is indicative of the interest of the various governments concerned. The provisions of the Buenos Aires Convention serve to supplement the efforts of private organizations and institutions in the field of cultural relations."

More power to those responsible for such a liberal policy in music and the other arts and sciences!

• • •

The Place of Wagner in America

The war, which has placed many things in new perspective, has begun to have its effects on our musical programs. Try as most people will, animosities stirred up even by distant events are causing actions of hasty, unthinking sort.

It was natural that music by composers of the invaded nations should play a larger part in our concerts than formerly, since sympathy for the Czechs, French, Belgians, Dutch, Scandinavians, Greeks and Finns was strong. The present allied lineup has made British music find an especially warm welcome in America, and the same thing is likely to happen in the case of the Russian composers, especially of the past.

Cartoon by Edgar Allen, Jr.

"Rollo seems to be in a hurry this morning."
"Yes, his teacher told him it's the early prodigy that gets the kudos."

But what of the classic masters? We still have the backbone of most programs made up of the three B's — and worthily so — while Schubert, Schumann, Brahms, and Wolf are the mainstay of the Lieder recital. The tendency is beginning to be apparent in some communities to prefer to hear these art songs in English translation.

But Wagner promises again, as in the World War, to be a major bone of contention. This is particularly so because the grandiose music dramas of Wagner, the foe of Beckmesserism in art and government, have been perverted to serve the interests of propagandists. Needless to say, such distortions do not carry out the purpose of their creator.

Wagner's dramas have an international validity: they are part of the universal treasure-house of legendary story and song, and their characters are typical of all places and races. It would be a genuine tragedy for the Western world if misinterpretations by absurd mountebanks should obscure the significance of such preachments as the curse that attended the rule of hate, lust and avarice in the lay of the Nibelungs.

Wagner, too, may be sung in translation as suggested by the creator himself. It has been, very successfully, in productions in England and elsewhere. Even the Metropolitan used some translations of the late Henry Krehbiel when it restored these works after the last war, and other versions exist.

It is not too hopeful a sign that the study of Wagnerian drama has been discontinued in some schools for the coming season. Academic authorities should take the lead in maintaining a true perspective on such matters.

Although the general public has been increasingly eager to hear Wagner operas, as an art form the German music drama is now historic. It belongs to the nineteenth century, just as do Verdi, Donizetti *et al.*, and it should be studied as a period piece. Its omission from any rational history of music is as grave an oversight as leaving Rembrandt out of a course in fine arts.

Decidedly, Wagner belongs to all of us, not to any cult.

VARIATIONS

By Leonard Liebling

To conduct a regular department of comment is no bed of roses, as any columnist could tell you. The thorns are plenty, and some of the prickings hurt, as when correspondents point out inexcusable errors and inadvertent slips.

However the hardened columnist doesn't mind criticism of his views, policies and methods, and in fact welcomes such letters if they are good enough to be used as space fillers.

The past Summer brought several chidings of the general tone of Variations. To quote some of the fault finders: "Your page should be more dignified and serious." "I would deem it proper for you to concern yourself with static rather than passing musical phases." "You tell too many jests and pleasantries about musical persons and not enough about music itself." "Instead of some of those 'Add Wrong Captions' pictures, why not use more pictures of great composers, for instance?" etc., etc.

When I started Variations a great many years ago, it was with the deliberate intention of making it just what it was then and what it is now. I wished to become the first musical columnist; to have a musical playground as contrast to and relief from the routine of my serious editorializing and reviewing; to prevent myself from becoming *blasé* or slightly wacky from having to write over and over again about the same works, composers and performers. (The wackiness may have got me but I'll swear I'm not *blasé*.)

Preceding me on the Musical Courier there had been fifteen years of a famous department called The Raconteur done by the unforgettable James G. Huneker who called himself a "Steeplejack of the Seven Arts recording vanity, dreams and avowals." His Raconteur blazed with brilliant essays, pathbreakings, philosophizings. Like other young pen pushers of the period I made Huneker my inimitable hero. I used to listen in awe when I was allowed to sit with him at luncheon at the old Everett House in Union Square and hear him hold forth to his crony pundits Vance Thompson, Edgar Saltus, Rafael Joseffy, William J. Henderson and others. I think it was chiefly my awed enthusiasm and my real love for him that made Jim recommend me for a minor staff position on the Musical Courier.

When he left our paper to become the critic on a New York daily, Marc A. Blumenberg, owner and editor of the Musical Courier, said to me one day, "I want you to write a weekly department of your own. Don't try to imitate Huneker. Do something original. I don't care what you write, but it must be different from The Raconteur in purpose and treatment. Now get to work."

And that is how Variations was born. The Lord and informed musical readers know that it is different from Huneker's department. He had no real successor on this paper or in musical journalism in general . . .

Change the character of Variations? It has always been a sketchy account of the passing musical scene, with all its easier fancies, foibles and folderols, and that's the way it will stay.

In proof thereof, let me start this week's budget with the world-shattering information that Leopold Stokowski is raising tobacco for sale on his farm in Connecticut; and that from my corner in the Ruban Bleu cafe, Edward Johnson and Lucrezia Bori were clearly visible applauding a swing singer and her jiving accompaniment.

* * *

There is a deal of pother about contemporary American music but not much attention goes to the output of the early composers of our land. They wrote some astonishingly good stuff too.

I remember my surprise at a Nelson Eddy recital in Town Hall a few years back when I heard him do a group of songs by the amazing Francis Hopkinson (1737-91) composer, inventor, poet, statesman, friend of Washington, signer of the Declaration of Independence, and designer of the Stars and Stripes. Also he wrote verses to be sung to the music of Anacreon in Heaven which later became The Star Spangled Banner. The Hopkinson numbers sung by Eddy are in the English style of the period (Arne, Bull, etc.) vigorously themed, fluently counterpointed, and make excellent concert music.

Then there was another astonishing fellow, contemporary with Hopkinson, William Billings (1746-1800) who started manhood as a tanner but abandoned the calling in order to become a composer. Dissatisfied with the slow-paced psalms customary in New England he wrote a series of "fugueing tunes"—the first of the modernists?—which at least moved faster even if they were not real fugues. One of those pieces, Be Glad Then, America, was done at Station WQXR a few weeks ago by The Madrigalists and I was so impressed that I procured a copy from the publishers, Music Press, Inc. and a record made by Columbia. It is good to report that Music Press will soon be out with material by living Americans, some of them being Quincy Porter, Virgil Thomson, and Leo Sowerby.

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J. P. F. writes: "Virgil Thomson, critic of the New York Herald-Tribune, says in his article of October 29 that the repertoire of the harpsichord is larger and more varied than that of the piano. I started to count both, but when I got up among the thousands, sleep interrupted my labor of curiosity and I have not had the time to resume the job since. When I stopped, the piano was leading by ¼ of a composition—something by Schoenberg, if I remember correctly. Could you set me right on Mr. Thomson's contention?"

I wouldn't even try, but perhaps some painstaking musicologist—I am the antithetis of one—might oblige the correspondent. I do know however that, roundly speaking, the harpsichord is about 200 years older than the pianoforte, thereby favoring the former's composers with quite a headstart.

* * *

Reporting the recent short strike of the members of the Detroit Orchestra, the Detroit News (October 13) captions its story: "Symphony In A Major Row." Mary Manning, of the Musical Courier staff, discoverer of the item, wishes to know: "What would a row in B flat minor be like?"

* * *

Philadelphia announces a welcome and needed innovation. Its opera company is planning this winter to have men sing male roles heretofore usually taken by women, as Siebel in Faust, Octavian in Rosenkavalier, and so forth. The new departure ought to be easy on one's credibility and eyesight. Both have long been puzzled by sundry curves and bulges in the anatomies of said Siebel, Octavian and other operatic "males."

* * *

Leopold Stokowski is his own oral commentator at the NBC Orchestra radio concerts he conducts Tuesday nights. The opening number of the first program was Bach's arranged E flat minor Prelude, and luminous Leopold gave his hearers and the world a truly epochal pronouncement: "This music speaks to our souls of things so profound that even music can only suggest them."

Orlando Martinez, the Cuban music critic, writes to ask whether this department can supply him with the date of the death of Camille Mauclair, Paris musical reviewer. Mr. Martinez desires the information for his forthcoming book, Introduction to Musical Criticism. As the Musical Courier office in Paris has been closed since the German occupation, and our paper is in no communication with that city, we are regretfully unable to oblige Mr. Martinez. If any reader could do so, and cares to reach him, Mr. Martinez's address is Paseo 60, Vedado, Havana, Cuba.

* * *

Tito Schipa, renouncing his many American engagements this season, departed suddenly for Italy at the call of Count Ciano. At least it was not a money consideration that made him leave, as in the case of his *confrere* Gigli. Furthermore, Schipa's friends here are willing to wager that he will not, like Gigli, blast the U. S. A. in the press after he reaches his native country.

* * *

On Election Day while the retention of his post was still in doubt, Mayor LaGuardia of New York went to Carnegie Hall and listened to a rehearsal of the Philharmonic Orchestra under Bruno Walter. No wonder the professional politicians do not understand him.

* * *

Mark Schubart, critic on the afternoon paper, P. M., reports that at the Young People's Concert conducted by Rudolph Ganz, in Carnegie Hall, he made his narration of Strauss' Till Eulenspiegel so vivid and the orchestra played it so eloquently that "the little boy in front of me broke into tears when Till got hanged."

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The WPA Administration of Virginia, publishing its Music Project Program, Vol. I., No. 4, calls the pamphlet, "Virginia Variations." This department feels becomingly flattered.

* * *

From M.B.H. comes the dire warning: "More trouble for American pronouncers of foreign musical names! Currently active in New York is the violinist Roman Prydatkevytch!"

* * *

Erno Balogh sends an apt example for our Wrong Caption department. He writes: "Passing the Lincoln Square Theater the other day, I saw the electric-lighted sign which I thought worth while to photograph, and I am sending you the picture herewith. As you can see it refers to the film featuring Heifetz (note under 'Arcade'). The full title of the movie is 'They Shall Have Music', but at Lincoln Square the announcement reads:

Sat. Sun. Monday
Jascha Heifetz
Shall Have Music.

Balogh comments, "So Heifetz is only a week-end musician!"

When I alluded to Calvin Jackson in my recent Squib about the Lotos Club show, I alluded to him as a skilled pianist and the favorite accompanist of Paul Draper the dancer. Well, the mythical imp of the press-room dropped out a bunch of type, and so Calvin's mere name got mentioned without my intended compliments. Here's my *amende* to the talented colored musician.

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Not chauvinism but reality, he says, has convinced Ossy Renardy, young violinist, that American instruments are best, even when compared with Stradivarian masterpieces. Renardy, on Oct. 30 in Constitution Hall, Washington (where he appeared with Eleanor Steber, native soprano), was complimented on the tone of his instrument. He later revealed that it was not his $25,000 Strad, but a violin made of wood "taken from a house that was being torn down" right in this country. He had played it for a year and is convinced of its tonal quality. He also used it recently when he played the Ernst concerto on the Music Hall of the Air.

"Too often," said Ossy, "Americans are afraid to recognize quality in their native products and feel they must look far afield for them."

Another fetish dissolved?

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Latest exponent of the tenet of the stage that "the show must go on" is Perry Askam, who has been appearing with the New Opera Company in New York. Originally engaged for a role in La Vie Parisienne, Fritz Busch decided to cast him in Così Fan Tutte. As Alphonso, he was called upon for much running up and down steps and moving about the stage and to whirl the ingenue about. In one of the final rehearsals, something slipped in his back and Perry immediately went to a bone specialist who found two vertebrae cracked. A plaster cast was applied and Perry ordered to rest for weeks.

"Can't do it," he told the medico and went back to rehearsal with the cast still damp. He is still wearing it, but sees nothing noble in his action because during World War No. 1, Perry won a croix de guerre for bravery under fire while serving with the Ambulance Corps.

• • •

Once bitten, twice shy, is an adage with which Edwin McArthur, young American conductor, is thoroughly familiar. Not so long ago Eddie conducted in Toronto and, following the concert, was besieged by requests for the "actual baton" with which he directed. Last week, when he returned to conduct the Toronto Philharmonic, Eddie was asked at the border why he had some three dozen batons with him. He denied they were "lethal weapons" and told the customs officials he had only prepared for another flood of "baton requests."

• • •

Recently at the Ballet Russe de Monte Carlo, Simon during the first intermission was almost knocked down by a horde wildly stampeding down the aisle. Assorted species were represented — women in evening gowns, stout old men with long white beards, Uncle Sam's boys of the Navy and Army, school girls with rolled stockings.

With difficulty, he extricated himself, and got safely through. This stampede was repeated during the second intermission, with crowds pouring from all entrances and tearing madly down from the balconies. It seemed a fine example of the democratizing influence of ballet, its new importance, and the enthusiasm with which it was greeted. Alas, a moment later he discovered that it was caused by the presence of Joan Crawford, Alexander Kirkland, Erroll Flynn and Elissa Landi, and the powerful lure of the cinema!

JAMES MELTON and ANDRE KOSTELANETZ,

when the tenor appeared on the Pause that Refreshes program over CBS on Nov. 2 under Mr. Kostelanetz' baton.

I See That

Jacques Abram, pianist, opens his season's activities with recitals in Milwaukee and several other Wisconsin cities, then will appear in Texas and New York State. On Dec. 15 Mr. Abram will be heard in recital in Town Hall, New York.

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Sergei Rachmaninoff is devoting the entire proceeds of his Nov. 1 concert in Carnegie Hall, New York, to war sufferers of his native Russia. Rachmaninoff has not seen his homeland since Christmas Eve of 1917 when he crossed into Finland. He was forced to leave behind all his possessions including a number of unpublished manuscripts.

• • •

Vera Curtis gave her first lecture-recital of the season before the American Woman's Association. Das Rheingold was discussed with Mary Kreste, contralto, singing Erda's Warning.

• • •

Josef Wagner, pianist and composer, gave a recital on Oct. 27 at the Ralph Wolfe Conservatory of Music, New Rochelle, N. Y.

• • •

Junior students of Frank Bishop appeared in recital at Steinway Hall on Oct. 25.

• • •

Margaret MacLaren, artist-pupil of Betsy Dornay Culp, is now a member of the cast of Lady in the Dark.

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Mrs. Otto Sutro, now living with her two daughters in Baltimore, recently observed her 95th birthday anniversary. She retains her interest in musical activities and plays the piano daily.

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Milton Blackstone will be the guest tonight (Nov. 15) at a dinner in Toronto marking his retirement as violist of the Hart House String Quartet. The Lieutenant Governor and Mrs. Albert Matthews of Ontario will be among those honoring Mr. Blackstone.

• • •

Celius Dougherty and Vincenz Ruzika, duo-pianists, appear in Town Hall, New York, on Nov. 28. They recently returned from Cape Neddick, Me., where they prepared their season's programs.

• • •

Sidney Foster, young American pianist, winner of the 1940 Leventritt Foundation Award, started a transcontinental tour on Nov. 5 with a Carnegie Hall, New York recital. A graduate of Curtis Institute, he also won the MacDowell Club prize in 1939.

• • •

Ida Elkan, pianist, and I. Rudolph Katz gave a joint program on Oct. 20 at the Hotel Astor, New York, for the New York Council of Women.

• • •

Ernest McChesney, tenor, gave a recital on Oct. 13 in West Pittston, Penna. On Dec. 5 he sings in Greenwood, Miss., during his southern tour.

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Freda Gronowetter, cellist, has returned to New York. During the summer Miss Gronowetter was heard in Montreal, playing the Haydn Concerto.

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Gustave L. Becker, piano teacher and lecturer, now 80 years old, has resumed his 65th year as an active musician in New York.

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Carol Finch, pianist, was assisting soloist with the Nassau-Suffolk Orchestra, Christos Vrionides, conducting, in Long Beach (L. I.) High School on Nov. 9 Miss Finch played John Powell's Rhapsodie Negre. The program was repeated on Nov. 13 at Babylon, L. I.

• • •

Yella Pessl, harpsichordist, in response to requests from listeners to the Music Hall Symphony Hour, appeared again on Nov. 16 with the orchestra under Erno Rapee playing an excerpt from Haydn's D major concerto.

Photo by De Bellis

BEAL HOBER,

soprano, soloist on Nov. 22 with the Detroit Symphony, Victor Kolar conducting. Miss Hober has been named chairman of the ways and means committee of the American Women's Voluntary Service, patterned after the British home service organization, which is raising money for training courses. In this connection, Miss Hober flies to New York on Dec. 7 to organize a rally after singing with the Business Men's Symphony on Nov. 29 in Chicago.

Westminster Choir Heard with Philharmonic Orchestra

Opening its twentieth anniversary season, the Westminster Choir, Dr. John Finley Williamson, founder-conductor, assisted the New York Philharmonic-Symphony Society, Bruno Walter conducting, Nov. 6, 7 and 9, in Mozart's Requiem and the Brahms Alto Rhapsody. On Nov. 11, in the new Consolidated Opera House in New York, the choirs rang with the NBC Orchestra in Beethoven's 9th Symphony under Leopold Stokowski.

OSCAR LASSNER,

bass-baritone of opera, concert and radio, is now on a six weeks' tour with Charles Wagner's opera company in Don Pasquale.

Tours of Kurt Baum, Tenor-Athlete, Have Extended from Riviera to Rio

Expert in Languages, New Metropolitan Member Boxed with Schmeling During Artistic Travels

Fortified for any assignments which General Manager Edward Johnson may give him, Kurt Baum, sturdy new tenor of the Metropolitan Opera, is awaiting whatever role he may be asked to present for his debut.

The new Czecho-Slovakian singer admits to personal preferences and these roles are largely in the Italian repertoire. However, he has sung and won the approval of critics in French and German and he can even sing the standard repertoire in Spanish, if further "good neighbor" plans should make this necessary.

Athletically prepared as well as musically, Mr. Baum said that he fears no harm to his health and that "overwork" is to him but a phrase. He urged the Musical Courier interviewer to feel his biceps, his chest and even offered to "spar"—and then admitted he had boxed with Max Schmeling.

Returning to the subject of his favorite roles, Mr. Baum said that he likes to sing Rhadames, and the leading tenor parts in Andrea Chenier, La Forza del Destino, Pagliacci, Boheme, Turandot, Tosca, Masked Ball and Il Trovatore. It was in the first-named role that he made his American debut with the Chicago Opera. He has also sung in St. Louis and recently stepped in at the last moment to substitute for Giovanni Martinelli in Boston. Tosca he has sung with Grace Moore.

KURT BAUM,
Metropolitan Opera tenor, photographed with a prominent bull fighter of Mexico. Mr. Baum sang Cavaradossi in the St. Louis Opera Company's production of Tosca.

Sang in European Capitals

Mr. Baum was 20 years old when friends discovered his voice and sent him to the State Academy in Berlin, where he studied with Professor Daniel. Two years later he won first prize in an international voice competition in Vienna where 700 competed, and in three years more he had his first engagement at the Berlin Municipal Opera. This was in 1933. His debut had been made the same year in Zurich when he sang the title role in Il Trovatore. Mr. Baum was engaged by Felix Weingartner for the Municipal Opera in Basle and sang the lyric tenor parts in the Italian repertoire. He was heard by De Sabata, who urged him to continue his study in Italy, which he did with Maestro Garbin. Shortly afterward he sang in opera and concerts in Rome, Milan, Florence and Verona.

Mr. Baum became first lyric tenor at the Deutsches Theater in Prague in 1935 and remained there for three seasons. In the meantime, he fulfilled guest appearances at the State Opera in Vienna, Budapest and the Opéra-Comique in Paris. His career continued with appearances in Copenhagen, Monte Carlo, London, Paris, Stockholm, Biarritz, Cannes, Ostend, Knocke, Scheveningen, Goeteborg, Amsterdam, Warsaw, Anvers, Brussels and Maastrich and among the conductors under whose baton he sang were Bruno Walter, George Szell, Erich Kleiber, Leo Blech, Karl Alwin, Papi and Votto.

Mr. Baum's repertoire grew until now it comprises 42 roles, including Flying Dutchman, Lohengrin and Die Meistersinger in the German productions. He has sung in Mexico City, Caracas, Venezuela and in Buenos Aires. Since coming to America, Mr. Baum has been coaching with Renato Bellini.

Radio also is familiar to the tenor for he has been heard over the BBC in London; Ravag, Vienna; Beromuenster-Basle; Radio-Paris; Radio Journal, Prague; and Staatsradifonien, Copenhagen.

Syracuse Symphony Suspends After "Player Shortage"

SYRACUSE, N. Y.—The Syracuse Symphony Orchestra has cancelled its plans to give a season of four concerts, with guest conductors. According to a statement by Richard N. Wright, treasurer and manager of the orchestra, two of "several considerations behind the decision of the Board of Directors" were a reported "shortage of symphonic musicians" and "a field overcrowded with campaigns of all sorts."

Ionian Singers Under Halmans Management

The Ionians, male voice quartet (Harold Dearborn, first tenor; Albert Barber, second tenor; Baldwin Allan-Allen, Scottish baritone, and Hildreth Martin, bass, now are under the management of Ray Halmans.

Margaret Matzenauer Sets Town Hall Recital Date

Margaret Matzenauer, after an absence of more than three years, returns to Town Hall, New York, on Nov. 22 to present a program which includes arias from some of the works she sang during her extensive career in opera. Frank La Forge will assist at the piano.

Curtis Quartet Observing 15th Anniversary Year

The Curtis String Quartet, official quartet of the Curtis Institute, is fulfilling many engagements in November. The ensemble, now in its fifteenth year, was heard on Nov. 4 in Wilmington, Del. They appear in Philadelphia three times, again in Wilmington and in Montclair.

Lehmann and Melchior to Appear for Musicians' Emergency Fund

Lotte Lehmann and Lauritz Melchior, both of the Metropolitan Opera, will appear on Nov. 17 in the series of concerts under the auspices of the Musicians Emergency Fund at the Waldorf-Astoria, New York. Mme Lehmann, recently returned from the West Coast, will be heard on Nov. 30 at the Sunday Evening Musicale of A. Haitowitsch in a program of Lieder and songs by American composers. After fulfilling engagements in Boston, Pittsburgh and Danbury she rejoined the San Francisco Opera for Rosenkavalier in Los Angeles. On Nov. 10 Mme. Lehmann and Mr. Melchior were heard in Oakland.

EARLY SEASON CONCERTS IN NEW YORK'S HALLS

A—afternoon; E—evening; M—morning.

SATURDAY, NOV. 15
Josef Lhevinne, pianist, Carnegie Hall (A)
John Kollen, pianist, Town Hall (A)
Romulo Ribera, violinist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

SUNDAY, NOV. 16
Philharmonic-Symphony Society, Carnegie Hall (A)
Moriz Rosenthal, pianist, Town Hall (A)
Anna Paul, soprano, Frank Di Giovanna, tenor, joint recital, Carnegie Chamber Music Hall (A)
New Friends of Music (Trio Pro Musica) and William Horne, tenor, Town Hall (5:30)
Eric Rosenblith, violinist, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)
Leonard MacSwayne, pianist, Frances Gentile, soprano, joint recital, Carnegie Chamber Music Hall (E)

MONDAY, NOV. 17
Albert Spalding, violinist, Carnegie Hall (E)
Lois Townsley and Elizabeth Read, duo-pianists, Town Hall (E)
Orchestrette Classique, Frederique Petrides, conductor, Carnegie Chamber Music Hall (E)

TUESDAY, NOV. 18
Maria Maximovitch, soprano, Maurice Abravanel, lecturer, Carnegie Chamber Music Hall (M)
Josef Honti, pianist, Carnegie Hall (E)
Jean Watson, contralto, Town Hall (E)
United Choristers of New York, Carnegie Chamber Music Hall (E)

WEDNESDAY, NOV. 19
Philharmonic-Symphony Society, Carnegie Hall (E)
Isaac Stern, violinist, Town Hall (E)

THURSDAY, NOV. 20
Boston Symphony Orchestra, Carnegie Hall (E)

FRIDAY, NOV. 21
Philharmonic-Symphony Society, Carnegie Hall (A)
Godowsky Memorial Concert, Carnegie Hall (E)
Max Pollikoff, violinist, Town Hall (E)
Concert for Young People by Hazel Griggs, Carnegie Chamber Music Hall (A)
Malcolm Poindexter, baritone, Carnegie Chamber Music Hall (E)

SATURDAY, NOV. 22
Boston Symphony Orchestra, Carnegie Hall (A)

SUNDAY, NOV. 23
Philharmonic-Symphony Society, Carnegie Hall (A)
Concert by Faculty of Ida Elkan Institute, Carnegie Chamber Music Hall (A)
Rex Battle, pianist, Town Hall (A)
New York City WPA Orchestra, Carnegie Hall (E)
New Friends of Music (Adolf Busch, violinist and Rudolf Serkin, pianist) Town Hall (5:30)
Inez Lauritano, violinist, Town Hall (E)
Creston Music Club, Carnegie Chamber Music Hall (E)

MONDAY, NOV. 24
Artur Rubinstein, pianist, Carnegie Hall (E)
Egon Petri, pianist, Dorothy Sarnoff, soprano, Bruce Boyce, baritone, Cornell Scholarship Benefit, Sponsored by Cornell Women's Club of New York, Town Hall (E)

TUESDAY, NOV. 25
Philadelphia Orchestra, Carnegie Hall (E)
Aurora Mauro-Cottone, pianist, Town Hall (E)
Floyd Worthington, baritone, Carnegie Chamber Music Hall (E)

WEDNESDAY, NOV. 26
Gregor Piatigorsky, cellist, Town Hall Endowment Series, Town Hall (E)
Tuthill Oratorio Society, Carnegie Chamber Music Hall (E)
Schola Cantorum of New York, Carnegie Hall (E)

THURSDAY, NOV. 27
Philharmonic-Symphony Society, Carnegie Hall (E)
Maria Maximovitch, soprano, Felix Labunski, lecturer, Carnegie Chamber Music Hall (M)
Valerie Bettis, dancer, Carnegie Chamber Music Hall (E)

FRIDAY, NOV. 28
Philharmonic-Symphony Society, Carnegie Hall (A)
Mischa Elman, violinist, Carnegie Hall (E)
Celius Dougherty and Vincenz Ruzicka, duo-pianists, Town Hall (E)
Valerie Bettis, dancer, Carnegie Chamber Music Hall (E)

SATURDAY, NOV. 29
National Orchestral Association, Carnegie Hall (A)
Doda Conrad, baritone, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Cavalcade of American Folk Music, Testimonial to Earl Robinson, Auspices The New Theatre League, Town Hall (E)

SUNDAY, NOV. 30
Philharmonic-Symphony Society, Carnegie Hall (A)
Maye Hooper, mezzo-soprano, Carnegie Chamber Music Hall (A)
Martha Daughn-Locker, soprano, Town Hall (A)
New Friends of Music (Kolisch Quartet, Galimir Quartet, and Raya Garbousova, cellist) Town Hall (5:30)
New York City WPA Orchestra, Carnegie Hall (E)
Mizrachi Organization of America, 30th Anniversary Concert, Town Hall (E)
Stephen Varvaro, baritone, Carnegie Chamber Music Hall (E)

MONDAY, DEC. 1
Rudolf Serkin, pianist, Carnegie Hall (E)
Mozart String Sinfonietta, Wesley Sontag, conductor, Carnegie Chamber Music Hall (E)
Bach Circle of New York, Robert Hufstader, conductor, Town Hall (E)

TUESDAY, DEC. 2
Simon Barere, pianist, Carnegie Hall (E)
Sergei Barsoukoff, pianist, Town Hall (E)

WEDNESDAY, DEC. 3
Willem van den Andel, pianist, Carnegie Chamber Music Hall (E)
Nora Hellen, soprano, Town Hall (A)
Helen Morsztyn, pianist, Town Hall (E)

THURSDAY, DEC. 4
Philharmonic-Symphony Society, Carnegie Hall (E)
Ruth St. Denis, dance recital, Carnegie Chamber Music Hall (E)

FRIDAY, DEC. 5
Philharmonic-Symphony Society, Carnegie Hall (A)
Robert Casadesus, pianist, Carnegie Hall (E)
Ruth St. Denis, dance recital, Carnegie Chamber Music Hall (E)
Isabel and Silvio Scionti, duo-pianists, Town Hall (E)

SATURDAY, DEC. 6
Philharmonic-Symphony Society, Carnegie Hall (E)
Ruth St. Denis, dance recital, Carnegie Chamber Music Hall (A)
Marcel Grandjany, harpist, Town Hall (A)
Mikhail Sheyne, pianist, Town Hall (E)

SUNDAY, DEC. 7
Philharmonic-Symphony Society, Carnegie Hall (A)
New York City-WPA Orchestra, Carnegie Hall (E)
Marie D'Urgolo, soprano, and Harry Aronson, pianist, Carnegie Chamber Music Hall (A)
Ruth St. Denis, dance recital, Carnegie Chamber Music Hall (E)
Halmar Grabau, pianist, Town Hall (A)
New Friends of Music (Gordon Quartet, Harold Bauer, pianist, Lois Wann, oboist) Town Hall (5:30)
Nora Conklin, contralto, Town Hall (E)

MONDAY, DEC. 8
National Orchestral Association, Carnegie Hall (E)
Ruth Reynolds, mezzo-soprano, Town Hall (A)
Irene Ruppert, pianist, Town Hall (E)

TUESDAY, DEC. 9
Bartlett and Robertson, duo-pianists, Carnegie Hall (E)
Robert Mann, violinist, Town Hall (A)
Jan Smeterlin, pianist, Town Hall (E)

WEDNESDAY, DEC. 10
Ray Lev, pianist, Carnegie Hall (E)
Sylvia Medford, violinist, Carnegie Chamber Music Hall (E)
General Platoff Don Cossack Chorus and Dancers (Town Hall Endowment Series) Town Hall (E)

THURSDAY, DEC. 11
Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, DEC. 12
Philharmonic-Symphony Society, Carnegie Hall (A)
Arthur Loesser and Beryl Rubinstein, duo-pianists, Town Hall (E)
Ruggiero Ricci, violinist, Carnegie Hall (E)
Julius Grossman, violinist, Carnegie Chamber Music Hall (E)

SATURDAY, DEC. 13
Philharmonic-Symphony Society, Carnegie Hall (M)
Don Cossack Chorus, Carnegie Hall (E)
New York University Glee Club, Earle Spicer, baritone, Town Hall (E)
George Chavchavadze, pianist, Town Hall (A)

SUNDAY, DEC. 14
Philharmonic-Symphony Society, Carnegie Hall (A)
New York City-WPA Orchestra, Carnegie Hall (E)
Trapp Family Singers, Town Hall (A)
New Friends of Music (Schubert Song Cycle, Lotte Lehmann, soprano) Town Hall (5:30)
Rudolf Firkusny, pianist, Town Hall (E)

MONDAY, DEC. 15
People's Chorus of New York, Carnegie Hall (E)
Sergei Radamsky, tenor, and Marie Williams, soprano, Carnegie Chamber Music Hall (E)
Philharmonic-Symphony Society of New York Young Peoples' Concert, Town Hall (A)
Jacques Abram, pianist, Town Hall (E)

BOSTON ORCHESTRAL SPAN INCLUDES DVORAK MEMORIAL

By IRVING SCHWERKE

BOSTON.—Nothing remains to be said, nothing new can be said about the perfection of the Boston Symphony Orchestra as an ensemble. There may be one or two orchestras as good, but none is better, and it is at once a joy and a privilege to attend a concert secure in the fore-knowledge that the music about to be played is going to have the benefit of the nth degree of everything of which human effort and art are capable. Performed by such an impeccable, unified aggregation, the strength of good music becomes stronger, the weaknesses of lesser works become more apparent. A fine orchestra, like a fine soloist, treats every composition as if it were a masterpiece, and thus handled, it is not long before a work reveals just how much of a masterpiece it is.

The orchestra's third pair began with Ravel's Le Tombeau de Couperin Suite, pages replete with tone-color effect designed, as I often heard Ravel say, *pour caresser l'oreille*, but to do the "caressing with charm." Dr. Koussevitzky was, of course, one hundred per cent faithful to Ravel. Roussel's Symphony No. 3, in G minor, is a lengthy treatise on instrumental science; its form is clear, its rhythms regular "go-getters," its general tenor highpitched and noisy rather than musical. It meant no more to me in Boston than it did in Paris, where I heard its first rehearsals, world premiere, and some subsequent performances. Schubert's C major symphony, which comprised the second half of the evening, revealed (as was only to be expected) more real invention in the first section of a movement than Roussel in his entire opus. And nowhere is Koussevitzky more enchanting than in Schubert—he makes every note sing.

Hommage à Dvorak!

Musicians everywhere are now calling attention to Dvorak, whose centenary is now being commemorated: September 8, 1841, being his birth date. I naturally do not begrudge dear Dvorak anything, but I do hope that they won't call too much attention to him, for, after all, while he was frequently a charming composer, he seldom was a great one. The Carnival Overture, which opened the concert, is acceptable on only one proposition, and that is that it gives an orchestra an opportunity to show off how fast it can play. Only Dr. Koussevitzky and his men went it one better, and, despite the vertiginous rate at which they took it, you felt they could play it a hundred times faster if they wanted to. Fortunately, they did not seem to want to.

Miss Ruth Posselt, violin soloist, won a great success in Dvorak's Concerto in A minor, and was recalled over and over again. It was a pleasure to hear her after several years, in which she has obviously worked hard and made splendid progress in the domains of bow and finger mechanism, dynamic control, and tonal features. I had not heard her since Paris days, and since then she has acquired a certain finish and polish and become an interesting player, though it were impossible to judge of Miss Posselt's, or any violinist's art, from her playing of the Dvorak concerto, which, at its best, is not a vehicle calculated to give the performer an opportunity to do much in the way of interpretation. These considerations notwithstanding, Miss Posselt merited the ovation she received—and shared—with Dr. Koussevitzky.

Wheeler Beckett and his orchestra of seventy gave the first of this season's Youth Concerts in Symphony Hall, and gave it to a capacity and highly pleased audience of people, many of whom are young in years; the rest, young in heart, shall we say? The principal number was Prokofieff's Peter and the Wolf, in which Richard Hale, of exemplary diction, was the narrator.

Don Cossacks Return

Animated, magnetic, and so-musical Serge Jaroff and his Don Cossacks Chorus, held a vast Symphony Hall audience enthralled for over two hours. The program was so eclectic—it ranged from Russian church music to modern lyrics and folksong—that at one point or another it "spoke intimately" to every listener. We were carried along, through contemplative religious moods, moods of tender sentiment, or contagious, exuberant hilarity. Goodness alone knows how many encores there were, each in response to an ever-increasing wave of enthusiasm and gratitude! The last word is used advisedly and there is a singular fact to be remarked with regard to Jaroff's Don Cossacks: whereas many other choruses reap the admiration they deserve, this one is not only admired but beloved.

Boston has occasioned me a sore disappointment. What to think of the concert-going public (I here avoid the term, "music-loving" public) of a city of taste and discrimination that only partially fills the hall for the recital of a great singer?

Lotte Lehmann's program was one that in itself could not do otherwise than give deep artistic satisfaction and musical contentment. What a richly-laid palette it was: masterpieces of Purcell, Haydn, Schubert, Beethoven, Mozart, Schumann, Brahms, and Wolf, and added thereto many extras! Lehmann is an outstanding luminary in the difficult art of Lieder singing and her presentations are as finished, stylistic, and emotionally adequate as can be desired. Who, that heard them, will not forever cherish her Ich grolle nicht (Schumann) and her Ständchen (Strauss)?

Jan Smeterlin, pianist, gave a concert (all-Chopin) in Jordan Hall, in benefit of the Paderewski Fund for Polish Relief. A large, enthusiastic audience applauded his artistry.

The Belgian Piano-String Quartet was heard of a Sunday afternoon in the Gardner Museum, playing works of Marcel Poot and Chausson. Their work was received with warm interest.

Harlmar Grabeau, young Cuban pianist, made her Boston debut in Jordan Hall, Oct. 30, playing works of Bach-Pirani, Liszt (B minor sonata), Chopin, Dohnanyi, Griffes, and Wagner-Liszt. Miss Grabeau is unmistakably highly gifted.

Norma Farber, soprano, assisted by George Reeves, pianist, and Victor Polatschek, clarinetist, gave a compensative recital (Jordan Hall) of songs of Bliss, Gordon Jacob, Fauré, Spohr, Beethoven, Schubert, Schumann, and others.

Shirley Sinclair, soprano, with Nathan Price at the piano, was heard in songs by Beethoven, Wolf, Liszt, Chausson, Ravel, Pizzetti, Respighi, Campbell-Tipton, and others, in Jordan Hall.

Barton Mumaw, American dancer, made his Boston debut in a Jordan Hall recital, accompanied by Jess Meeker, at the piano. I could not attend this recital, but am told that "Boston's dance fraternity turned out in encouraging numbers" to welcome the young artist and "lavished considerable favor" on him.

THE AMERICAN BALLAD SINGERS,

whose Town Hall, New York, debut was made last season, will tour for six weeks this year with appearances at the Eastman School, Rochester; the Toledo Museum of Art; in Dallas, Tex.; Atlanta, Ga., and other cities. Elie Siegmeister is director of the ensemble whose repertoire includes three centuries of American folk music.

GEORGE A. WEDGE,

Dean of the Institute of Musical Art of the Juilliard School of Music received the honorary degree of Doctor of Letters from Ursinus College on Oct. 27.

Juilliard School Programs

Works of Purcell, Haydn, Bach, Copland and Debussy were played by the orchestra of the Juilliard School of Music, Albert Stoessel, conducting, at the school on Nov. 8. On Nov. 4 a program of numbers by Purcell, Corelli, Shostakovitch and Chopin was given by Louise Meiszner, Eleanor Gough, Moreland Kortcamp and Jane Carlson, pianists, and Eugene Bonham, bass.

Wanted: Data on Delius in U. S.

To the Editor of the Musical Courier:

Frederick Delius, the English-born composer, spent two years in this country and then, in June of 1886, sailed for England. Prior to his sailing, he spent about four or five months in New York City. If any one can supply me with information regarding Delius' activities during this time, I would greatly appreciate it. Judging from the heavy silence surrounding this complete period, one is almost tempted to believe that he must have remained locked in a room during his entire stay in New York.

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Paul Wittgenstein Sees New Vogue for Left-hand Literature

By HAROLD A. STRICKLAND

An eye-witness of the artistic devastation wrought in the first World War, Paul Wittgenstein is fearful as to the musical situation which will be left when the present catastrophe is concluded.

High above Riverside Drive, where the Hudson River breezes brought a sense of calm and serenity, Mr. Wittgenstein, who was a reserve officer in the last war and, as a captive, spent some time in Russia, spoke with feeling concerning the outlook abroad and how vastly different things are here, "with prosperity and vast opportunities."

"Europe was impoverished after the last war," he said, "and I am speaking of the vast middle class, not the few wealthy. Before the war, children of every physician, attorney, teacher and similar individual took up music as a matter of their general education. But after it—, well, how can any family think about music lessons or attending operas and concerts when they have to worry about the butcher bill, the rent and similar necessities of life? Not that they would not like to pursue both their musical instruction and their attendance at musical affairs; most of them would, I know, if they had the money. But the economic condition which resulted from that war was so bad that people couldn't give a thought to music. It became a luxury, not a custom.

"I came here before the present struggle started, so I don't know how conditions there are today. But, with the memory of that other war, I can readily surmise not only the actual situation, but, I fear, that for many years in the future.

A Land of Opportunity

"And how different things are in this country! What wonderful opportunities there are here!

"Don't ask me whether I have found more talented students here than abroad. I can only say that talent is found in every country; it is not nationalistic."

Questioned about his teaching activity, Mr. Wittgenstein replied:

"I will say that I thoroughly enjoy my teaching. It gives me a great deal of pleasure."

"More than concertizing?" his interviewer injected.

PAUL WITTGENSTEIN

"Let me answer that in this way," he responded. "I like both coffee and milk, but if I had to give up one or the other, I think it would be the milk. And so with teaching and playing: if I had to sacrifice either, I think it would be the playing in public that I would forego."

Mr. Wittgenstein explained that he is about to write and publish a school for left-hand piano playing. He lost his right hand, but concentrated upon resuming his career after the war as a left-handed pianist. Several composers, among them Maurice Ravel, Richard Strauss, Erich Korngold and Benjamin Britten, have written works especially for him.

He spoke with zest concerning left-handed playing, pointing out that "since Bach, the right hand has usually had the melody, and many amateurs have concentrated upon developing their right hands to the sacrifice of the left." Mr. Wittgenstein added that for this reason, many studies for the left hand have been written by teachers. Among his students, he said, have been two with only the left hand. He believes in developing both hands "so that they are equal."

He has made many arrangements of songs, concerti, chamber music excerpts and other numbers for the left hand himself.

Returning to the discussion of composers, Mr. Wittgenstein said that he has often found them much interested in writing for the left-hand pianist. He quoted Ravel, whom he knew well, on this point, stating that the late Basque composer had told him that such composing "presented an intriguing problem" and that "given a difficulty such as this, I like to solve it."

"It is like playing a work with half the equipment, such as playing on one chord, or like a work for one violin string," Mr. Wittgenstein added.

Concerning Left-Hand Scores

Some scores can be compressed for radio or other presentation, the pianist-teacher declared. He plays the Ravel concerto, written for him, shortly with the Music Hall Symphony Orchestra under Erno Rapee. No general rule, however, he said, was applicable, the matter depending upon the form of the work.

"If a listener likes Beethoven, he likes him the full 40 minutes of a symphony, perhaps more, rather than only a few bits," he added. "On this point, I admit I am biased."

Now on the faculty of the College of the Sacred Heart and also teaching at the Ralph Wolfe Conservatory in New Rochelle, N. Y., Mr. Wittgenstein said that he has been teaching about 15 years, 10 of which were spent in Europe. His concert activities have included the principal cities of Europe as well as in Russia. On this side of the Atlantic he has been heard in the the United States and Canada but not in South America.

One of his engagements this season which he said he is looking forward to with great anticipation is the premiere of the Britten score with the Philadelphia Orchestra under Eugene Ormandy.

Ray Lev Returns to Assist NYA Orchestra Broadcast

Ray Lev, pianist, following her appearance in closing the Kneisel Hall Series at Blue Hill, Me., was heard in Bar Harbor and then returned to New York to play the Tchaikovsky concerto with the NYA Orchestra, Dean Dixon conducting, in a program broadcast from Hunter College. On Nov. 8 Miss Lev was featured at the Stars for China program in Town Hall. She gives her annual Carnegie Hall program on Dec. 10.

Elizabeth Travis Starts Atlanta Club's Season

ATLANTA.—Elizabeth Travis, young American pianist, opened the 1941-42 recital season of the Atlanta Music Club, at the Woman's Club, in a program by Hummel, Bach, Brahms, Chopin, Pick-Mangiagalli, and others. The diversified list, ranging from Bach's B Flat Partita to Charles Dennee's Whirling Doll and Surainsky's Russian Dance, presented stylistic problems which the young artist solved so completely that her audience was spontaneous in its applause. Delicacy and virtuosity, interpretative ability and musicality were other facets of her art and her technical dexterity proved dazzling. Miss Travis is a pupil of Alexander Sklarevski and a graduate of the New England Conservatory. She studied also in New York with Olga Samaroff-Stokowski.

Other artists to be presented by the club this season include Helen Jepson, Metropolitan Opera soprano, and Artur Rubinstein, pianist.

ELIZABETH TRAVIS,

pianist, center, Mrs. Harold N. Cooledge, president of the Atlanta, Ga., Music Club, left, and Alice Gray Harrison on the occasion of Miss Travis' appearance in recital with the Atlanta Club.

Courier Associate Editor to Lecture

Irving Schwerké, associate editor and New England representative of the Musical Courier, is lecturing in the Middle West during December and January. His engagements, principally in Wisconsin, are before the Woman's Tuesday Club, Neenah; six lectures for the Sarah Doty Study Club, Neenah; Music Club, Green Bay; Woman's Club and the Twilight Music Club, Stevens Point; Woman's Auxiliary of the Milwaukee County Medical Association, and other groups. During Mr. Schwerké's absence, the Boston office of Musical Courier will be maintained by M. Gibson.

Balogh Song on Programs of Noted Artists

Among the artists who this season will sing Erno Balogh's Night is Coming are Lotte Lehmann and Suzanne Sten. The song is published by Ricordi.

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Gallo Launches Chicago Opera's New Regime With Masked Ball

(Continued from page 3)

when money was flowing by the bushels unto the coffers of the house on North Wacker Drive.

Verdian Score Revived

After a lapse of eleven years Verdi's Masked Ball was revived for the gala opening and though some members of the so-called "400" of Chicago's society were conspicuous by their absence, the Opera House was filled to its vast capacity and the pageantry in the foyer during intermissions practically equalled that of the heydays of opera here. Perhaps there were fewer tail coats, less display of imported gowns and expensive jewels, but a single glance told us that opera in this era is decidedly reborn as a form of entertainment. The new regime is also making capital of the fact that the masses will always pay for the best when it is not at excessive prices.

With such stars as Elisabeth Rethberg, Giovanni Martinelli and John Charles Thomas supported by a brilliant cast including Josephine Antoine, Anna Kaskas, Virgilio Lazzari and Roberto Silva, the first nighters were treated handsomely and left the house voicing enthusiastic praise of all responsible for the new season.

Performance of Merit

Placing the cart before the horse, we single out in our report Conductor Emile Cooper, who after a long absence returned to his old post and made the performance exciting and scintillating.

The role of Amelia had in Elisabeth Rethberg an interpreter of astonishing power, for though the Metropolitan soprano has delighted us with her art for many years, it is doubtful whether her voice has ever been more luscious, more brilliant or more gripping than on this memorable occasion, when she rose to new heights.

During the Ravinia opera seasons Martinelli was often cast as Ricardo in the Verdi opera, but what transition has taken place in his vocal equipment! Think of a *robusto* tenor who can toss off the laughing song with the acrobatic agility of a coloratura! Such a feat naturally astounded the audience, and the popular tenor was showered with frenetic applause mingled with "bravos."

John Charles Thomas' Renato is well remembered, though eleven years have gone by since he essayed the role during the Witherspoon regime. Vocally, he has polished his song to a nicety and histrionically he now makes the personage of Ricardo's secretary so convincing that his conception of the role may well be taken as a model for others to copy.

At this, her Chicago Opera debut, Anna Kaskas made a distinct impression. She voiced the music given to Ulrica with vocal opulence and her portrayal of the old fortune-teller was sufficiently forceful to be dramatic instead of melodramatic. Josephine Antoine was a charming Page Oscar, a role which she invested with *diablerie* and she sang tellingly her various arias. Roberto Silva made a successful debut as Tom; likewise Stefan Kozakevich as Silvano. Virgilio Lazzari proved a tower of strength as Samuel and so did Giuseppe Cavadore as the judge. Ballet, chorus and orchestra acquitted themselves magnificently and helped in making the performance a big achievement.

Rumors galore had been circulated for months that guarantors could not be found for the Chicago Opera Company's 1941 season. But quietly and successfully Fortune Gallo, backed by the same board of trustees and governors that saw the company through its 30th anniversary last year, has accomplished the "impossible." The five weeks' season promises to bring a series of gratifying experiences to opera-goers.

Martini to Sing Schipa Roles with Opera

Since Tito Schipa is not returning to the United States this fall, Nino Martini, tenor of the Metropolitan Opera, has been engaged for the Chicago Opera to take some of the Schipa roles. His first assignment will be as Count Almaviva in Rossini's Barber of Seville on Nov. 15. Bidu Sayao will be the Rosina on the occasion, when both artists will be making their Chicago operatic debuts.

Two men singers, both Chicagoans, winners of the recent Chicago Opera auditions—Phillip Kinsman, bass, and Harry Swanson, baritone—have received contracts for the season. Mr. Kinsman is an interior decorator and Mr. Swanson is employed by General Electric X-ray Corporation, but both have been active in concert, radio and oratorio work.

Carroll Glenn Soloist in Symphony Programs

The Chicago Symphony Orchestra is to have no soloists in seven of its Thursday-Friday concerts. Two of these have already been played, but with Frederick Stock at the helm and the men in tip-top form the patrons have no cause to complain and much to rejoice. The first soloist of the season—Carroll Glenn, American violinist of unusual talent—won an overwhelming success by her magnificent playing of the Sibelius Concerto, which she invested with a tone of silvery quality and a technique that enabled her to conquer difficulties with an abandon rare with veterans. Listed on the program was Hindemith's Symphonic Dances, heard only once before under the baton of the composer, which impressed even more favorably after a second hearing, with Stock bringing out new effects that made the work doubly interesting.

The first Tuesday concert featured Strauss' tone poem, Thus Spake Zarathustra. Though it has been played time and again here under Stock, memory fails to recall a more brilliant reading by the chief.

Woman's Symphony Begins Season

The Woman's Symphony Orchestra has risen to national renown since Izler Solomon took charge. In its first concert of the season at Orchestra Hall, the ladies performed as so many virtuosi. The Mozart G minor Symphony sailed along smoothly and graciously under the efficient guidance of a conductor whose every direction found quick response.

Alec Templeton made known his Rhapsodie Harmonique. The piece is compact and, though the composer has injected many overtones, it has grateful harmonies, is well orchestrated, and the piano and orchestra parts are fused in a combination of charming themes. At its world premiere with the composer at the keyboard, the work made a distinct hit.

The 1941-42 History and Enjoyment of Music series could not possibly have begun more auspiciously than with the Philadelphia Orchestra, Eugene Ormandy conducting, at the Civic Opera House. The orchestra from the Quaker City has come annually for the past four years under the same auspices and again compelled us to chant the praises of its various choirs and the erudition of its conductor.

FREDA DRAPER

Freda Draper Re-Engaged by Chicago Opera

CHICAGO.—Freda Draper, contralto, has been re-engaged by the Chicago Opera Company. Miss Draper returned recently from concert engagements in Ohio and Michigan and has resumed teaching at the Northwestern University school of music, where she is a member of the voice faculty. In addition to her concert, radio and teaching activities, Miss Draper continues as contralto soloist at Bryn Mawr Community Church.

Original Ballet Russe Attracts Throngs

The Original Ballet Russe, scheduled for eight performances only, returned a week later by special request for four more programs under the management of Harry Zelzer and Fortune Gallo. The many new ballets aroused the interest of the balletomanes to such an extent that several had to be repeated. To single out one dancer would be an injustice to the others, for the entire *corps de ballet* deserves paeans of praise for its performances. The principal artists contributed notably to the success of an enterprise that for costuming, lighting effects and choreography stands out in excellence.

Lakeview Musical Society

Sponsored by the Lakeview Musical Society, the Philharmonic String Quartet played the first of a series of three concerts at Goodman Theatre. This excellent ensemble is composed of members of the Chicago Symphony Orchestra. Since Mrs. Harrison H. Havner became the society's president the club realizes that musicians should be remunerated for their services—a precedent that should be followed by other such organizations. The quartet's playing, especially of the Sowerby Quartet in G minor, was of such high order as to arouse the public's warmest response.

Bertha Ott Recitals

Impresario Bertha Ott has a flair for discovering and launching new talent auspiciously. One of her latest finds, Harold Townsend, tenor, who appeared in a recital at Kimball Hall, has a serviceable voice which he guides with consummate artistry, and possesses the ability to project the text correctly.

Another is the newly formed Fine Arts String Quartet, which Miss Ott presented before the largest musical audience ever assembled in Fullerton Hall. The group made known here the Shostakovitch Quartet, Opus 49, which won instant success due to its melodious line and clever idiom. The seldom heard Mozart Quintet in D major continued a program which indicated that Leonard Sorkin and Bernard Senescu, violinists; Sheppard Lehnhoff, violist, and George Sopkin, cellist, have sought to please the most cultured taste. With Oscar Chausow, David Moll, Armand Roth and Jenska Slebos they made the beautiful Mendelssohn Octet sound doubly melodious and entertaining.

(Please turn to page 32)

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Seattle Extends Orchestral Season As Beecham Begins His Conductorship

By JOHN HOPPER

SEATTLE, WASH.—Probably no single event in Seattle's musical history has created more discussion than the appointment of Sir Thomas Beecham as regular conductor of the Seattle Symphony for 1941-42. In addition to eight concerts in this city, he was originally scheduled to conduct five on tour with the orchestra.

So great has been the response of the Seattle public that the Symphony office has announced a second series of four extra events, all to be conducted by Sir Thomas except one, at which John Barbirolli will preside.

Beecham made his first formal appearance in Seattle as a lecturer before season ticket holders, Oct. 23. He made it evident that his was no passing admiration for Mozart. In discussing the works to be presented during the year, he likewise paid homage to Sibelius and Dvorak, and humorously and effectively brought home that the debt we owe to the masters is one that should keep us humble.

For his concert, Sir Thomas chose to present his conception of Mozart's Linz Symphony. From the very first chord, it was evident that the orchestra was again an ensemble of the first rank. Precision, dynamics and crispness of nuance were again heard, and the very look on the musicians' faces was one of vitality and keenest expectancy.

Two first performances for Seattle audiences included a witty Little Prelude by Zoltan Kurthy—perhaps not a great work but a joyous and amusing one, and Dvorak's G Major Symphony, No. 4. To the writer, the latter was the climax of the evening, for here one's soul was stirred to its depths by the simplicity and beauty of melodic line, by the strange, overwhelming strength portrayed throughout its varying tempi and moods.

Sir Thomas does not conduct as others do. His is a conducting of music in its mood—not by the beat of 1-2-3. One marvels that with his seeming lack of "beat" he is able to draw such precision of rhythm and line from his ensemble. Of course, part of the secret is his understanding of the problems of the orchestra revealed in rehearsal, for here is a man who knows how to get what he wants by imparting it simply to the players.

San Francisco Opera Visits

It is necessary to pay special tribute to the management of the Symphony Orchestra for bringing to Seattle, as a pre-season event, the San Francisco Opera Company. This splendid organization, intact, gave three performances, Manon, Tannhäuser and Rigoletto, including in its solo personnel, Grace Moore, Lawrence Tibbett, Bidu Sayao, Jan Peerce, Lauritz Melchior and others who are nationally known.

The opening concert sponsored by the Ladies Musical Club presented Ezio Pinza, bass, surely today at the peak of his art. His musicianship was matched only by his beauty of voice, and together they combined to make an evening of outstanding beauty.

VIRGINIA GEORGE
sings the title role in Victor Herbert's The Fortune Teller at Montclair, N. J., on Nov. 27, 28 and 29.

Photo © by Bachrach

WILLIAM CHALMERS,
baritone, pupil of George Bolek, recently made his debut as Silvio in Pagliacci in Baltimore with the Columbia Grand Opera Company.

Bacevicius Is Soloist With Flint Symphony

FLINT.—Brilliance and elan marked the reading of the Liszt E flat concerto given by Vytautas Bacevicius, Lithuanian pianist, at the opening concert of the season by the Flint Symphony Orchestra. A deft technician, Mr. Bacevicius essayed the bravura passages with complete assurance and his tone sparkled as he literally carried the orchestra to a dazzling reading. Two encores, De Falla's Fire Dance and a prelude by Albeniz were given in response to the acclaim which greeted his work.

Dr. W. W. Norton, conductor, opened the program with the overture to Smetana's Bartered Bride. Dvorak's New World Symphony and Huldigungsmarsch from Grieg's Jorsalfar Suite were the other numbers, all played with understanding and warmth by the ensemble.

Percy Grainger will be soloist at the second concert on Dec. 1.

M. N. E.

Gorodnitzki to Be Soloist with Orchestras

Following his recital in the McMillin Theatre at Columbia University on Nov. 1, Sascha Gorodnitzki, pianist, went to Dayton, O., where on Nov. 10 he was soloist with the Dayton Orchestra. On Nov. 28, Mr. Gorodnitzki will be heard with the Jersey City Philharmonic, J. Randolph Jones conducting.

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Hollywood: Local First Performances of Modern Scores Add Spice to Autumn Concerts

Musical Courier Bureau
Hollywood, Calif.
By RICHARD D. SAUNDERS

The Werner Janssen Symphony Orchestra began its second season on Oct. 30 with an interesting and well played concert in the Wilshire Ebell Theatre before a near-capacity audience. Janssen's temperament and musical artistry were demonstrated in his concerts last season. The 41 men and seven women of the orchestra responded sensitively to his assured, scoreless direction. Clean attacks, crisp enunciation and well rehearsed phrasing were notable. The orchestra, playing in a vivid shell of Janssen's designing, was on the stage for the lifting of the curtain, and only the minimum moving of solo instruments was permitted.

The conductor deserves particular praise for his intelligent and progressive program building. He began with a bright, crisp reading of the Rossini overture to The Barber of Seville. First Los Angeles hearing of a Haydn D major Symphony (B. & H. No. 57), revealed a work of piquant charm, played with well contrasted dynamics and vivacity. Delightful novelties were two excerpts from Villa-Lobos' Bachianias Brasiliera No. 2, which deftly combined onomatapoeic effects with a Brazilian folk concept.

Bartlett and Robertson Play

Soloists Ethel Bartlett and Rae Robertson made an immediate impression in the Bach C major Concerto, playing with superb synchrony and blending of tone quality. The Saint-Saëns Carnival of the Animals was hugely enjoyed, with conductor, piano soloists and orchestra sharing applause. Repetition of the finale was demanded. Special credit went to Simon Green for his doublebass solo in The Elephant, to Cyrus Bernard for his lovely cello solo in the popular Swan, and to concertmistress Eudice Shapiro.

A prolonged ovation was accorded William Grant Still after a fine initial presentation of his tone-poem, Old California, depicting the history of the State. A work of strong melodic appeal, magnificently orchestrated, it is worth a permanent place in orchestral repertory. In conclusion was a stirring performance of William Walton's coronation march, Crown Imperial.

Modern Novelties by Music Alliance

The Hollywood Music Alliance opened its second season in the Music Box Theatre, Oct. 19, with a program of novelties. The new Shostakovitch Piano Quintet was admirably interpreted by Felix Slatkin, Joachim Chassman, Paul Robyn, Eleanor Aller and Victor Aller. It was enjoyable principally because of the composer's assurance and his fluent exposition in what has become an individual style, though the themes utilized were often reminiscent.

Hindemith's Let Us Build a City, a work for children, was very well done by the Robert Mitchell Boy Choir and a small ensemble. The choir sang of their efforts in making a city wherein "children take the lead" and adults "play a humble second fiddle." There were many amusing lines. Four vocal Motivos de Son by Amadeo Roldan were undertaken by Mercedes Ruffino and small orchestra; the music was of night club calibre. An Octet for Strings by Georges Enesco proved protracted and repetitive, an appendage to the romantic school.

An artistically played recital by Bronislaw Gimpel, concertmaster of the Philharmonic Orchestra in the Wilshire-Ebell Theatre, Oct. 24, again revealed his technical mastery and intonative accuracy. The splendid pianism of Ingolf Dahl afforded perfect co-operation in the Tartini "Devil's Trill" Sonata and the A minor Concerto of Goldmark. Short items by Bloch, Debussy, Bartok-Szekely and Paganini-Auer, and an unaccompanied G minor Sonata by Bach completed the program.

Lawrence Sommers gave an interesting violin recital in the Assistance League Playhouse on Oct. 26, showing velvety tone, musicianly phrasing and interpretative finesse. Ingolf Dahl again displayed his fine sensitivity and admirably balanced piano support. The Franck Sonata, a Beethoven Romance and the Concert Piece of Saint-Saëns opened the program. Outstanding in a group by resident composers was Baruch Klein's exquisite Morning Mists, encored; Moonlight by Ellis Levy; Dedication by Arthur Bergh; Danse Rustique by Victor Kuzdo, and Sommers' own arrangement of Pierné's Entrance of the Little Fauns were included.

Arresting talent was shown by Agnes Niehaus, making her debut in piano recital here at the Assistance League Playhouse on Oct. 22. Now but sixteen, her technique is already of virtuoso calibre, and her interpretations were made with polished ease, though still somewhat lacking in emotion. Her tone was firm, powerful and virile in the Bach-Busoni Chaconne and she gave well-turned nuances to the Beethoven Sonata, Op. 53. First performance of a Piano Piece by Clifford Vaughn showed a work of fine craftsmanship and intriguing context. Chopin, Ravel and Liszt items completed an arduous program.

Bay with Brodetsky Players

The Brodetsky Chamber Music Ensemble gave a fine program in the Pasadena Playhouse on Oct. 19. Emanuel Bay joined the group in the Franck Piano Quintet, with lovely piano tone and interpretative artistry. An augmented version of the Bach Double Concerto and the romantic Third Quartet of Glière were beautifully played under Julian Brodetsky's splendid direction.

Romantic appeal marked the program of the WPA Symphony Orchestra in Embassy Auditorium, Oct. 28, with James Sample conducting and Mischa Violin as violin soloist. Violin put that warhorse, the Mendelssohn Concerto, through its paces with mettlesomeness. His tone was lovely and his virtuosity shown in a terrific pace for the finale. Sample, who has developed into a conductor of fine attainments, opened the program with Stravinsky's new harmonization of The Star-Spangled Banner. Novelty was Miklos Rozsa's Thief of Bagdad Suite, arranged from the movie score, replete with Oriental colors and opulently orchestrated, which won an ovation for the composer, in the audience. The American number was a lovely Adagio for Strings by Samuel Barber. The Dukas tone-poem, La Péri, provided a stirring climax.

Debut of the Pan-Pacific Woman's Orchestra, under the skilled leadership of Leonard Walker, in the Ebell Club, Oct. 22, showed it the best feminine ensemble yet to be heard here. A light program included Coleridge-Taylor dances, Rossini's Le Boutique Fantastique and Berlioz ballet music. Soloist was George Burnson, a bass-baritone of excellent vocal attainments.

• • •

Several of Dorothy Studebaker's artist pupils have appeared in movie and radio spots in the past few weeks. Peggy McIntire was the child in the Bonita Granville picture "Syncopation," and Fetty McManus was tested by the Paramount Studios. Betty Noyes has been engaged with a vocal trio on the Rudy Vallee radio hour.

• • •

Composer-pianist Arthur Carr orchestrated his Celtic Rondo, which received such favorable notices as a piano solo during his last concert tour, as a dance vehicle for Lester Shafer, who created an appropriate Irish step for it. The new version was introduced at a WPA Symphony program on Nov. 4, with Carr playing the piano part. He also played his own Dance-Scherzo with the orchestra, and accompanied Contralto Polly Pruter in some of his own songs. One of his latest songs, The Happy Tree, recently won first prize in the Manuscript Club contest.

• • •

Arnold Gabor, for many years a leading tenor with the Metropolitan Opera, has opened a vocal studio in Hollywood. His artist-student, Margit Bokor, sang several performances with the San Francisco Opera this season and is giving concerts in the West.

MARIA KURENKO and RAY MILLAND at the Paramount Studios in Hollywood, which the soprano recently visited. Mme. Kurenko opened her fall season on Oct. 3 with a concert in Los Angeles.

ALLAN JONES, MARION CLAIRE and ATTILIO BAGGIORE, left to right, as Danilo, Sonia and Camille in Lehar's The Merry Widow, which opened the second season of operettas over MBS from WGN, Chicago, on Oct. 4. Henry Weber conducted. An additional 15 minutes has been added this season to the normal hour allotted for these productions.

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Jeanne Laval in New York Recital

Jeanne Laval, contralto, who has appeared in many music festivals, with the Philadelphia Orchestra and other leading symphonic and choral ensembles and has recently sung for Pro Musica in Detroit in a program of modern music, gave a recital on Oct. 21 at the Studio Club, New York. She revealed again that she is an artist of versatile accomplishments. Her voice is one of wide range and she commands many colorful dynamic effects. Her pleasing appearance on the platform was an added factor, together with her illuminating musicianship in a program that ranged from masters of the sixteenth century to composers of the present day.

P. K.

Balokovic to Play for Benefit of War Children's Plan

Zlatko Balokovic, Yugoslav violinist, will be the featured artist at the Nov. 30 concert in the Manhattan Centre, New York, for the Foster Parents Plan for War Children. An orchestra of 60 will participate and representatives of the theatrical, motion picture and radio fields will be on the program as well as nationality groups.

Jaromir Weinberger will conduct the premiere of his Czech Rhapsody. A Victory March by Robert Stolz also will be played. Mrs. Franklin D. Roosevelt and Gov. Herbert Lehman, of New York, head the list of patrons.

Jagel with San Francisco Opera

Frederick Jagel, American tenor of the Metropolitan Opera, sang the first of three appearances in Puccini's Mme. Butterfly with the San Francisco Opera on Oct. 20. Mr. Jagel also sang in two performances of Simon Boccanegra with the same organization.

U. of Kansas Artists' Course

The University of Kansas Fine Arts School, Lawrence, Kansas, announces the following concert series: Alec Templeton, Nov. 17; Kansas City Philharmonic, Jan. 19; Emanuel Feuermann, March 18; San Carlo Opera Company in Carmen, April 7; Helen Traubel, May 4; Carroll Glenn, May 6.

Madison, Wis., Has Joint Series

The First Congregational Church and the Congregational Students Association of the University of Wisconsin will present a Community Concert series, starting with Alec Templeton, pianist, Oct. 21. Others in this series will be Arthur Poister, organist, Nov. 12; the Latvian Singers, Dec. 11; Gunnar Johansen, pianist, Jan. 14; the Westminster Choir of Princeton, N. J., Feb. 26; Michael Wilkomirski, violinist, March 17, and Jean Dickenson, soprano, April 16.

Varèse Seeking Choristers

Edgar Varèse, composer-conductor, is forming a new choral organization, under the auspices of the Greenwich House Music School, New York, chiefly for the purpose of popularizing the great choral music of all ages.

Mr Varèse says that, although trained singers are welcome, anyone with adequate natural vocal equipment may join the group. A nucleus has already been formed which rehearses Monday evenings in the auditorium of Greenwich House Music School, on Barrow Street.

ISAAC STERN

violinist, gives the first New York performance of Vaughan Williams' Concerto Accademico, with Alexander Zakin at the piano, in Town Hall on Nov. 19. Other engagements this month include recitals in Buffalo, Utica, and Houghton, N. Y., two appearances with the Chicago Symphony and one with the Kalamazoo (Mich.) Symphony.

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Vera Curtis

Marian San Filippi, who won a scholarship in the opera department at the Berkshire Festival, was chosen by Dr. Serge Koussevitzky to sing Donna Anna's aria from Don Giovanni, on the Mozart program dedicating the new opera house at Tanglewood. She also sang the role of Fiordiligi in the final performance of Così Fan Tutte and appeared as Amelia in The Masked Ball.

Mary Kreste, contralto, made her first appearance with the New Opera Company in the Oct. 24 presentation of Verdi's Macbeth.

Both are artist-pupils of Vera Curtis.

Adolph Eckstrom

A program of numbers for coloratura soprano was presented at the New York studio of Adolph Eckstrom on Oct. 24. Participating were Helena Koslowsky, Doris Pape, Joseph Jane Herzfeld and Virginia Tyre Eckstrom. Joseph Immardino, tenor, was also heard. Among the guests were Marie Tiffany, Elsa Alsen, Philip Reap and Maria Silveira.

La Forge-Berúmen

Carlotta Franzel, Negro coloratura soprano, sang Bach and Mozart numbers for the Schubert Club of Stamford, Conn., recently. Miss Franzel, who was heard in September on the Ford Hour, had her teacher, Frank La Forge, at the piano.

May Stone

Florence Wyman, who has studied with May Stone since her sixteenth year, has been chosen to sing Chloe in the New Opera Company's presentation of Pique-Dame. Miss Wyman, who has been under contract with the NBC, also participated in the Metropolitan Opera Auditions of the Air.

Miami Conservatory Honors Founders at Anniversary

MIAMI.—Mrs. W. A. Foster and her daughter Bertha, founders of the Miami Conservatory were honored by more than 800 guests when the school observed its twentieth anniversary on Oct. 26. Mrs. Foster and her daughter, who came here in 1921 on invitation of the secretary of the Miami Chamber of Commerce, are also founders of the School of Musical Art in Jacksonville.

The birthday party was held in the Woman's Club. Maj. Cliff R. Reeder, Dr. Jay F. W. Pearson, of the University of Miami, where Miss Foster is dean of the School of Music, Dr. I. T. Pearson, representing the school board and Mrs. T. T. Stevens, for the Dade County Federation of Clubs, lauded the founders. Sherman Hammatt, of Jacksonville, one of Miss Foster's first dancing teachers was among those present. Merle Sargent, a member of the faculty, presided.

Barbara Chadwick Plays Liszt Score in Detroit

Barbara Chadwick, young American pianist, pupil of Mme. Moriz Rosenthal, was heard in Liszt's Totentanz with the Michigan Symphony Orchestra, Walter Poole, conducting on Oct. 21 in Detroit. Mr. Poole is to conduct three concerts this season in Carnegie Hall, New York.

Minneapolis College Adds Courses for New Term

MINNEAPOLIS.—Several new courses will be inaugurated at the Minneapolis College of Music with the opening of the second term on Nov. 17. These include composition, counterpoint, orchestration and double counterpoint, canon and fugue, by Walthar Pfitzner; harmony, ear training and sight singing, form and analysis and history of music, by Edmond Langlais; and modern music arranging by Alcius Wentworth. A special course in conversation, and personality building and public speaking will be given by Ethel K. Chilstrom, Marguerite Howard and Dorothy Pile.

The series of evening concerts at the college was launched on Nov. 3 by the college orchestra, William Muelbe conducting. Soloists were Elsie Larsen, Patricia Hauke, pianists; Richard Prosser, violinist, and Helen Hauge, soprano. Recitals by pupils of Marie Schauer, pianist, will give recitals on Nov. 15 and 22. Corinne Frank Bowen will present Isabelle Zimmerman, soprano, on Nov. 18, and Peter D. Tkach, from the vocal department, a group of pupils on Nov. 25.

Mannes School Scholarship Awarded to Irving Neidich

Irving Neidich, of Elizabeth, N. J., has been awarded the clarinet scholarship at the Mannes Music School, according to an announcement by Leopold Mannes, associate director. Now a member of the NYA Symphony Orchestra in New York, Mr. Neidich formerly played with the Miami Symphony. This is the first time the Mannes School has awarded a scholarship in this instrument.

Harrison Johnson to Present Lecture-Recital Series

Harrison Johnson, American pianist-composer-teacher started a series of lecture-recitals on Music as Interpreter on Nov. 3 under the sponsorship of Ann Chenee in the latter's New York studio. Mr. Johnson has appeared as piano soloist with several orchestras and also was associated with the State University of Minnesota.

Haarlem Philharmonic Lists Artists for Season

Artists to be presented by the Haarlem Philharmonic Society this season include Vronsky and Babin, duo-pianists; Salvatore Baccaloni, Metropolitan Opera bass; Rudolf Serkin, pianist; René Maison, tenor of the Metropolitan; Ronald Gundry, violinist; Josephine Tuminia, soprano, and the Salzedo Harp Ensemble, comprising Marjorie Call and Carlos Salzedo, harpists; René LeRoy, flutist; and Janos Scholz, cellist.

IGOR GORIN WITH DIRECTORS OF THE NORWICH, CONN., COMMUNITY CONCERT ASSOCIATION.

The noted baritone (second from left) gave the final event in the first series of this organization. Others heard were Dorothy Maynor, soprano, the National Symphony Orchestra, Ethel Bartlett, Rae Robertson, duo-pianists.

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Baccaloni Makes Radio Debut and Bow with Minneapolis Orchestra

Salvatore Baccaloni, Metropolitan Opera bass, made his first appearance as soloist with the Minneapolis Orchestra on Nov. 14. Arias from Barber of Seville, Don Giovanni, Figaro and Boris comprised his program. His first New York recital is scheduled for Dec. 18 at the Waldorf-Astoria. In February and March, Baccaloni will tour with a company presenting scenes from some of the operas with which he has been identified and including Don Pasquale, Falstaff, L'Elisir d'Amore, and Boris.

On Nov. 6, he made his radio debut when he was heard on Bing Crosby's broadcast program. Last month he sang with the San Francisco and tonight (Nov. 15) appears with Lily Pons in the Chicago Opera production of Daughter of the Regiment.

Bundles for Britain Seeks Artists' Aid

Artists who will present programs for the benefit of Bundles for Britain, Inc., are being sought by Ethelyn Holt, chairman of the Artists Auxiliary. She may be reached at national headquarters, 745 Fifth Avenue, New York.

Robert Casadesus Completes His Second Symphony

Robert Casadesus, French pianist-pedagogue, has just completed his second symphony. It was finished at Princeton, N. J., where Mr. Casadesus is now living. He recently was soloist with the New York Philharmonic-Symphony Society. His new Symphony will be premiered by the Cincinnati Orchestra under Eugene Goossens on Nov. 21 and 22.

Conrad and Horszowski in Joint Recital

Doda Conrad, bass, and Miecio Horszowski, pianist, present a point program in Town Hall, New York, on Nov. 29 in which Schubert's Die Schöne Müllerin and Chopin's 24 preludes will be featured.

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WALTHER DUCLOUX,
conductor, who has appeared in Montreal and New York during the past season, is now on tour with The Barber of Seville company, which is being presented under the management of Charles L. Wagner.

Chicago

(*Continued from page* 26)

Young American Artists' Series Begins

Helen Kettner, pianist, was introduced in debut recital in the first of the Young American Artists Series successfully managed for the past two years by Charline Marmein.

Patricia Travers' Recital

Orchestra Hall was filled for the first recital of the season under Henry E. Voegeli's management. He wisely chose Patricia Travers, who at fifteen is a violinist of unusual resource. Her stupendous program was delivered astonishingly well as far as impeccable intonation, facile technic and largesse of tone are concerned. She has not as yet grasped the full depth of Brahms, perhaps; but annually since her debut she grows immeasurably in her art. Bernard Frank supplied expert accompaniments and shone in his own light in the sonata.

Beatrice Eppstein in Recital

In presenting Beatrice Eppstein in a piano recital, the Heniot Levy Club reintroduced publicly at Kimball Hall a leading resident virtuoso of the keyboard. In her formidable program, Miss Eppstein displayed a technic extraordinary for one so young, great power, lovely touch in soft passages and interpretative gifts of unusual significance. She is one of Heniot Levy's outstanding artist students.

Fitzu Students with Chicago Opera

Paula Knight, soprano; Mona Bradford, contralto and Joseph Cristea, tenor, will make their debuts with the Chicago Opera Company in the following roles: Miss Knight as Flora in Traviata, Nov. 14; Miss Bradford, the Duchess of Crackenthorp in The Daughter of the Regiment, Nov. 15 and Mr. Cristea, Rodrigo in Otello, Nov. 17. All are students from the class of Anna Fitzu.

Marcelle Denya Sings in Toledo

TOLEDO.—Marcelle Denya, French soprano, in her program at the Toledo Art Museum on Nov. 6 sang arias from Le Roi D'Ys and Manon, Chausson's Chanson Perpetuelle and songs of Godard, Lalo, Franck, Chabrier, Faure, Hue, Duparc, Debussy and others. Paul Berl was at the piano.

PASSED AWAY

GEORGETTE LEBLANC, 66, singer and actress, and for 20 years known as Mme. Maeterlinck, wife of the Belgian poet and playwright, died in Le Cannet, France, on Oct. 26. Born in Rouen, she obtained an engagement as a soprano at the Paris Opéra Comique when eighteen years of age. Subsequently she was engaged at La Monnaie in Brussels. She had appeared in a number of Maeterlinck's works and with him maintained a salon in Paris where Anatole France, Mallarmé, Debussy, Rodin and other noted writers, musicians and artists were guests. In 1912 she visited this country and toured in Pelléas et Mélisande and later presented musicales here. In 1932 she published her memoirs.

VICTOR SCHERTZINGER, 52, composer, violinist and director of motion picture musical productions, died in Hollywood on Oct. 26. Born in Pennsylvania, he attended Brown University and the University of Brussels. His mother had been court violinist for Queen Victoria and he won early recognition as a violinist when he appeared with Victor Herbert's Orchestra. He was the director for Grace Moore's One Night of Love, in which his experiments with synchronization of voice with films proved successful. Mr. Schertzinger was long active as a Hollywood producer and director. His most successful song is said to have been Marcheta, which sold 4,000,000 copies. His widow and two daughters survive.

FELIX V. FERDINAND SCHUMANN, 62, a grandson of Robert and Clara Schumann, was found dead in his automobile at his home in Hartsdale, N. Y., on Oct. 25. He was born in Berlin, the son of Ferdinand and Antonie Deutsch Schumann. He came to America in his youth. Besides his widow, Etelka Liddle Schumann, two sons, Walter Schumann, a pianist and orchestra leader, and Robert Schumann, Jr., and two daughters, Clara Schumann and Mrs. William Personnius, survive. There are also two brothers, Walter and Ferdinand Schumann, and a sister, Mrs. Julie Weber, a music teacher, in Germany.

FERENZ J. STEINER, 46, founder of the Detroit Chamber Music Society and a former cellist of the Detroit and Portland (Ore.) Symphony orchestras, died in Long Island City, N. Y., on Oct. 23. Born in Budapest, he was graduated from the Royal Conservatory there. Mr. Steiner formerly directed the Orpheus Choir of Salt Lake City and was on the faculty also of the University of Oregon. He is survived by his widow, two daughters, his mother and a sister.

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Rochester Hails U. S. Music Symposium

ROCHESTER, N. Y.—One of the most significant musical events of the year took place at the Eastman School of Music on October 27th to 30th—significant not because of excellence of performance nor because of great compositions performed but because of its contribution to the development of American Music. The event was the annual Symposium of American Orchestral Music conducted by Dr. Howard Hanson. A recent book on American music laments the fact that American composers have had so little opportunity to hear their works performed but fails to mention the fact that this conductor has for seventeen years carried out a large scale project whereby hundreds of works by scores of American composers, young and old, have been performed by one of the country's prominent orchestras.

The symposium was conceived as a laboratory plan to enable more new American music to be heard than would be possible through formal evening concerts. The scores submitted to the director of the symposium are given a reading by the orchestra and recorded. The records are studied by the composer and Dr. Hanson, alterations in tempi and scoring often made and a second performance is often given by the orchestra. The best works of the symposium are kept for formal public concerts during the year. Some of the works submitted are published by the Eastman School of Music and some few have beeen released on Victor Records. Last week eighteen choral and orchestral works by sixteen composers were given performance by the Eastman-Rochester Symphony Orchestra at this fifth Symposium.

The Eastman School Symphony Band under the direction of its conductor, Frederick Fennell, presented the first concert of its eighth season in the Eastman Theatre on Nov. 3. While one deplores the fact that the literature for a band of this calibre must consist almost entirely of transcriptions yet one must praise the splendid balance of tone, the full sonority, the flexible playing style and the ease with which this organization performs such symphonic scores as the Cesar Franck Symphony, the Processional to the Cathedral from Lohengrin and the Suite from Howard Hanson's Merry Mount. At the close of the concert the band cast off its symphonic cloak and delighted its already enthusiastic audience with two marches.

Civic Association Sings Faust

The Rochester Civic Music Association opened its season on Oct. 24 and 25 with performances of Gounod's Faust. Principals from the Metropolitan and San Carlo opera companies were supported by a chorus of local singers and the Rochester Civic Orchestra under Guy Fraser Harrison. Rolf Gerard (Faust), Norman Cordon (Mephistopheles), Arthur Kent (Valentin), Hilda Burke (Marguerite), Michael Vacanti (Wagner), Lodema Legg (Siebel) and Olivia Martin (Martha) were the soloists. Unfortunately these singers were not selected with the ensemble numbers in mind, so that some of them were at a disadvantage: Mr. Gerard, for example, whose singing was good but whose voice is light, was unable to do justice to his role against the more robust singing style of Cordon and Kent. The finest performance was undoubtedly that of Mr. Cordon, whose ease of deportment, excellent singing and splendid characterization were received with great enthusiasm by his audience.

The first artist recital of the season for Rochester concert goers was given by Mischa Elman at the Eastman Theatre on Oct. 31. The program included the Bach unaccompanied Partita in E major and the Debussy Sonate. Mr. Elman was very warmly received by a large audience.

The largest first-night audience in the history of the Rochester Civic Orchestra's series of Pop Concerts attended the initial concert of that orchestra on Sunday night, Nov. 2. The music, selected from typical pop concert literature, was given spirited and energetic performance by the orchestra conducted by Guy Fraser Harrison.

WILLIAM KIMMEL.

Photo by Wilson

JOHN MADISON PAINTER MAKES PRESENTATION TO ROLAND GUNDRY,

of one of his modern violins, following the young artist's recent appearance at Atlanta, Ga., in the Celebrated Artists Series. Mr. Gundry's transcontinental tour this season includes three appearances in New York—Jan. 15 at the Waldorf-Astoria in a program with Helen Traubel and Lauritz Melchior; Jan. 18 as soloist with the New York Symphony Orchestra, and a Town Hall recital.

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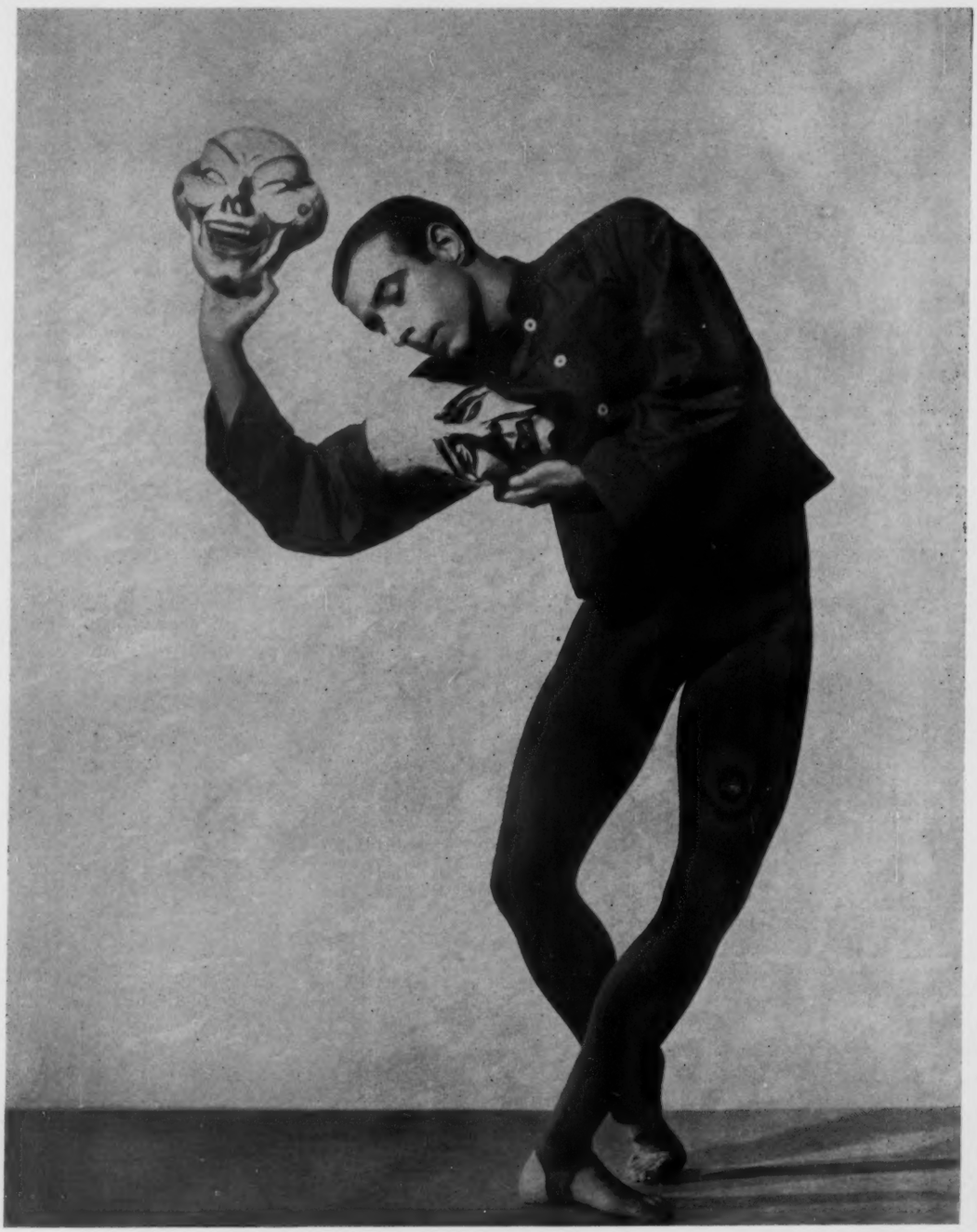

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